DICTIONARY OF
HINDU LITERATURE

KUSH SATYENDRA

This dictionary is a genious effort to compile terms on various aspects of Hinduism. In this dictionary, Hinduism as a religion has been distinguished from Hinduism as a social organisation. In this dictionary, the entries have been represented in a clear and explanatory style to provide both straight forward definitions and invaluable background information. Many words borrowed for more general usage have been endowed with very special meaning. The meaning of terms have been taken from various Indian and foreign sources.

This dictionary is for the benefits of students, teachers, and research scholars as well as laymen who have keen desire to know the key aspects of Hinduism as a religion as well as also a social organisation.

Rs. 375

DICTIONARY OF HINDU LITERATURE

Dictionary of Hindu Literature

Kush Satyendra

IVY PUBLISHING HOUSE
DELHI - 110095
Sole Distributors
SARUP & SONS
NEW DELHI - 110002

Published by
IVY PUBLISHING HOUSE
Delhi-110095

Sole Distributors
SARUP & SONS
4740/23, Ansari Road
Darya Ganj, New Delhi-110002
Tel. : 3281029

Dictionary of Hindu Literature

1st Edition - 2000

ISBN 81-7625-159-3

PRINTED IN INDIA

Published by Mrs. Smita and Mrs. Madhu for IVY Publishing House,
Laser Typesetting at Om Laser Printers and Printed
at Efficient Offset Press, Delhi.

Preface

This dictionary is a genious effort to compile terms on various aspects of Hinduism. In this dictionary, Hinduism as a religion has been distinguished from Hinduism as a social organisation. In this dictionary, the entries have been represented in a clear and explanatory style to provide both straight forward definitions and invaluable background information. Many words borrowed for more general usage have been endowed with very special meaning. The meaning of terms have been taken from various Indian and foreign sources.

This dictionary is for the benefits of students, teachers, and research scholars as well as laymen who have keen desire to know the key aspects of Hinduism as a religion as well as also a social organisation.

A

Abdul muis,

Indonesian writer, see Muis

abhanga, Marathi short lyrics, see Jnanesvar, Namdev, Tukaram.

Abhidharma

see Tripitaka,

Abhinavagupta

(10th century AD), Indian philospher and literary critic. To followers of the religious system known as Kashmir Savism, he is the final authority on all matters of doctrine. The legends that have grown up around his name survive to the present day : Kashmirians claim that he died by entering a cave with a large following of disciples without returning. The breadth and profundity of his intellect and the orginality and brilliance of his critical insight entitle him to a distinguished place in the ranks of philosophers of aesthetics of all lands and all periods of history.Two works on literary criticism survive, both commentaries: the *Dhvanydlokalocana*, a commentary on Anandavardhana's Dhvanyaloka (see dhvani) and his commentary, extant only in part on the Natyasastra of Bharata.

Acarya

Bhanubhakta (1814-69), the first great Nepali poet, whose version of the *Ramayana* became popular, chiefly because of the colloquial flavour of its language. Before Bhanubhakta, Nepali poetry, such as it was, had been greatly influenced both in

language and style by Sanskrit models. Bhanubhakta was born and educated in a village of western Nepal. The legend is that he was inspired to begin a Nepali translation of the *Ramayana* by a conversation he had with an old grass cutter. He is the author of three other poetical works, two of which, Prasnottari (Questions and Answers) and Vadhasiksa (The Training of the Bride) are also translation into colloquial Nepali from Sanskrit and one, Bhaktamala, is an original composition. A few letters written to his son are among the first extant examples of Nepali prose.

Adi Granth (the 'Original Book')

The Sikh scriptures, written in the Gurmukhi script. They consist of about 6,000 hymns and poems by various authors, largely composed in the relegious *lingua franca* of mediaeval northern India known as *Sant Bhasa* or *Sadhukkari*, with a verying admixture of distinctively Panjabi forms. The original version of the *Adi Granth*, called the *Kartarpur-vali bir*, was composed by the fifth Sikh *guru*, Arjan, with Bhai Gurdas (see Gurdas) as his amanuensis, and completed in 1604. In1704 a revision of the *Adi Granth* was undertaken by the tenth *guru*, Gobind Singh (1666-1708), and this expanded version (the *Damdame*-vali bir) is in standard use among Sikhs to-day. After the death of the last *guru*, Gobind Singh the *Adi Granth* became the centre of the Sikh community's relegious devotion , and is normally referred to by the honorific title of *Guru Granth Sahib*; the resitation of its hymns forms the most significant part of Sikh religious observances. Of the ten Sikh *gurus*, the first five and the ninth are represented in the *Adi Granth* as follows: I Nanak (1469-1539), with 974 hymns: II Angad (150-52), 62 hymns; III Amar Das (1479-1574).

907 hymns; IV Ram das (1534-81), 679 hymns; Arjan (1563-1606), 2,218 hymns; 115 hymns by the ninth *guru*, Tegh Bahadur (1621-75),were included by his son Gobind Singh (see *Dasam Granth*). The most important contributors are Nanak, the founder of the Sikh religion (particularly his Japji, asummary of his theology standing at the begining of the *Granth,* and his Asa-kivar), and Arjan, the largest contributor, whose best known hymn is the long *Sukhmani*. A second category of contributors , the so-called 'Bhgats', includes some of the most important representatives of the Sant tradition of north and central India,

notably Namdev (qv, 61 hymns), Ravidas (39 hymns) and Kabir (qv, 226 hymns);

While the versions of these writers hymns in the *Adi Granth* often differ markedly from those preserved among their own followers, in theology as well as language , their catholic inclusion by Guru Arjan give the *Granth* a quite distinctive quality as a scriptural book; even more remarkable is the inclusion of poems by a Punjabi Muslim mystic, Farid (ov). Athird catagory of hymns consists of eulogies of the *gurus* by the Bhatts, bards attached to their entourage. The community rejected the suggestion of Bhai Mani Singh (d-1738) that the hymns should be grouped by author. The present raditional arrangement reflects the fact that the *Adi Granth* is a collection of hymns designed to be sung rather than read through methodically. According to this arrangement the hymns are first arranged under the 31 rangs in which they are to be sung, within each rag the classification is by metrical form, and only within each poetical genre is there a division by author, the compositions of the *Gurus* preceding those of the *Bhagats.* A modern standerd pagination obviates some of the difficulties of reference ensuing from this system .While there can be no doubt of the superb quality of its finest hymns, whether considered as literature or spiritual expressions, the *Adi Granth* is so varied in content that a comprehensive critical estimate is a virtually impossible task in the present state of knowledge.

Adiga

Sopalakrishna (b 1918), probably the most influential, stirring and complex poet of contemporary Kannada. His cultural-literary criticism, *Mannina Vasane* (1966) and his poetry have led to imitations and a wide following at among the young . His early poetry (Bhavataranga, 1946,and Kattuvevu Navy, 1948), is chiefly memorable romantic song and rhetoric. Since Nadedu *Banda Dari* (The Road We Have Walked,1952),and in volumes like Cande *Maddale* (1954), and *Bhumigita* (Song of Earth, 1959), his work has attained an unparalleled passion,complexity, irony, an unflinching attention to bitter contemporary reality, and a sinewy ranging language of music and discord. He edits the important Kannada literary review, *Saksi* (Witness). *Ayda Kavanagalu* (Selected Poems) was published in 1968.

Adwani

Sir Bheeromal Mehrchand (1876-1953), Sindhi linguist, historian, critic, translator and dramatist. He was for a while lecturer in Sindhi at Bomaby University, hence his *History of the Sindhi Language* (1941). His interest in Sindhi led him to compose *Qadim Sindh* (History of Pre-Islamic Sindh, 1957) He wrote a number of studies on litrature, adapted Sir Walter Scotts Taksila and *Uncle Tom's Cabin* to Sindhi, and wrote some comedies.

Agarkar

Gopal Ganes (1856-95), Marathi essayist, journalist and social reformer. He was the first editor of *Kesari* (see Cipalunkar), but left in 1887 to found his own paper *Sudharak* (The Reformer) after quarrelling with his more politically activist colleagues, especially Tilak(qv).

Agyey

Hindi poet, see Ajneya.

Ainkurunuru

Classical Tamil anthology, see Ettuttokai.

Aiyar

Swaminatha, Tamil philologist, see Cuvaminata Aiyar.

Aiyar

V.V.S., Tamil writer, see Cappirmaniya Aiyar.

Ajneya, or Agyey

Saccidananda Hira nanda Vatsyayan (b 1911 Kasiya), Hindi poet and writer (Hindi Literature Award 1965),leading theorist of *nayi kavita* (qv) He is probably the most cosmopolitan of living Hindi authors. In his writings, in which the recurrent theme is 'the integrity of the human individual' (*Ajneya*), he attempts, and often achieves, an ideal synthesis of Indian and Western patterns of thought.He has published numerous works including novels : *Sekhar: ek jivni* (Shekhar, A Biography, 1, 1941 2, 1944);*Nadi ke dvip* (Islands in the River, 1952); *Apneapne ajnabi* (To Each his Stranger ,1961); short stories (*Ajneya ki kahaniya,* Stories by Agyey, 1, 1954, 2, 1957, 3-4, 1961);a play (*Uttar priyadarsi,* 1967) and

criticism (*Hindi sahitya: ek adhunic paridrasya,* Hindi Litrature, A Modern Panorama, 1967, ao),although poetry has remained his main medium (*Ityalam,* 1946; *Agan ke par dvar,* Doors across the Cortyard ,1961; *Kyoki mai* use *janta hu,* For I Know Him, 1970 ao).

akam

classical Tamil erotic poetery, see **Ettuttokai.**

Akananuru

classical Tamil anthology, see **Ettuttokai**

Akho

Gujarati poet, see **Premananda.**

Alagiyavanna

(16th-17th centuries), Sinhalese poet who flourished in the time of King Rajasimha I of Sitavaka, near modern Awissawella (1581-92). He held the office of court secretary. W. Geiger refers to him by the name of Mohottala, which is properly a title of office. Works: Savid *Asna* (or *Sandesa),* sometimes considered the last of the classical *sandesa* (qv) poems, was writer c1585 *Dahamsondakava* is a non-canonical *jataka* (qv) poem. *Kusadakava,*another *jataka* poem, is his most famous work. Dated 1610, it sets out to be a *mahakavya,* (See Kavya). It is based on the same story is the best known Sinhalese mahakavya, king Parakramabahu.II's(qv) *Kavsilumina,* but the treatment is more popular and less purely literary, so that the work is stell widely known today. *Subhasitaya,* apparently dated 1611, is a set of 100 traditional Indian moral maxims derived from various sources, including Tamil. Many of these are proverbial. *Kustantinu Hatana,* a ballad poem usually attributed to Alagiyavanna, describes the rebellion in 1619 of a Sinhalese against the Portuguese, and his suppression by the governor Constantine de Sa.

Alamkarasastra

Literary criticism in Sanskrit. The tradition in India is long and rich.It begins with Bharota's *Natyasastra* (qv) towards the begining of the Christian era and ends with Jagannatha-panditaraja's *Rasagangadhara* in the 17th century. While it is true

that certain authors emphasize specific elements in literature, it is artificial to divide the tradition (as standard textbooks do) into different schools, such as the school that emphasizes the figures of speech, the one that emphasize suggestion, and the one that emphasize *rasa* (for the latter is in any case hardly antithesical to the school of suggestion). More realistic is the traditional divison into *pracinifical*) and *navya* (new). The former refers to the works written before Anandavardhana (ie before the 9th centuary AD) and include the following authors; (those authors whose works have been translated are marked with a star: *Bhamaha (qv, c600 AD), *Dandin (qv, c650),*Ubdhata (qv, c700), *Vamana (c700) and Rudrata (c800).These works concern themselves primarily with later come to be ragarded as the externals of poetics; grammar, verbal qualities, style and figures of speech.

The 'new` school refers to the works that come after Anandavardhana, whose great work, the *Dhvanyaloka* (see *dhvani*) marks a turning point in the concerns of Sanskrit rhetoricians. The major authors are: Rajasekhara (qv, who really falls outside both schools, 925), Abhinavagupta (qv, 980), Dhananjaya and his brother Dhanika (who wrote on dramaturgy, 980), Kuntaka (in certain respects a critic of Anandavardhana, though his book, the *Vakroktijivita* never engendered much enthusiasm in the later tradition or indeed modern scolership, 980), Bhoja (qv, 1000), *Mammata (who marks the begining of the total acceptance of Anandas theorie's and who is the most popular and widely read of all critics, 1074), Mahimabhatta (qv, a more open critic of Anandavardhana and a forbiddingly acute logician, 1050), *Visvanatha (whose *Sahityadarpana* became the textbook in the field, undistinguished though it is by new insights, 1350) and finally Jagannathapanditaraja (who applies the techniques of 'modern logic` to poetics, 1645). Both Anandavardhana and Abhinavgupta were concerned with what we would today regard as important areas of literary criticism, the nature of aesthetic experience, suggestion, poetic imagination, the relationship between drama and poetry, the treatment of love in literature, etc. The writers who come after them are generally content to synthesize; they accept the major insights achieved by these two towering figures, yet they also seek a place for a purely technical

side of poetics, figures of speech, grammer, etc

Allama Prabhu

Kannada poet, see vacans

Alvar

Twelve Tamil Vaisnava poets, exponents of *bhakti* (qv). The term *alvar* is etymologically connected with Tamil *al,* 'to sink, plunge, be absorbed, immersed`. hence *alvar* are those who are 'immersed` in meditation on, and devotion to, *al.* The most important were *Antal* (qv), Nammalvar, Periyalvar (qv) and mankai Alvar.

Amaru

Sanskrit poet; date uncertain, but earlier than 9th centuary AD, when he is named by Anandvardhana (see *dhvani*); c600 AD is conjectural, but not implausible. Author of a 'centuary` (*sataka*) of verses on the theme of love, each verse being an independent poem in miniature. Four different recensions of the *Amaru-sataka* have been recognized, varing between 96 and 115 verses, and only 51are common to all the recensions . Compare in this respect the *satakas* of Bhartrhari (qv). Obviously, interpolations and omissions have occurred; but the majority of the extant verses show a homogeneity of style and treatment of subject-matter, and it is not possible to determine which are original. Amaru's miniatures contain some of the finest love-verses in Sanskrit, and describe many varied aspects of the love-relationship. Especially noteworthy is the author's acute perception of feminine psychology.

Ambikatanayadatta

Kannada poet, see *Bendre,* Dattatreya Ramacandra.

Anand

Mulk Raj (b 1905 Peshawar), Indian author writing in English, Mother tongue Panjabi. Educated Panjab, London, and Cambridge. Sometime Tagore Professor of Art and Literature at Chandigarh. Visiting Porofesor of Art, Indian Institute of Advanced Study, Simla. Anand is an exponent of the sociological approach to literature. He was at the height of his powers in the

thirties. He dealt with the Panjabi peasantry in his books, capturing the extrovert fellow-feeling, the broad humour, the simplicity and the attachment to land rather than to country or nation of the Panjabi peasant. Anand tries to present rustic speech in English and makes literal translations of Hindi and Panjabi idioms. This language can appear very mannered. His characters fall into three types, the sufferer, the oppressors, and the good men. Anand transfers his own ideas and convictions directly to his protagonists and they therefore lack the necessary background, and appear rootless and unnatural. Main works: ***Untouchable*** (1935), *Coolie* (1936), *Two Leaves and a Bud* (1937), *Persian Painting* (Essays,1938), *The Village (1939), The Big Heart (1945), The Story of India (1948), Seven Summers (1951), The Private Life of an Indian Prince (1953), The Old Woman and the Cow (1960), The Road (1961).* Many of his novels have been translated into other Indian languages.

Anandavardhana

Indian writer on poetics, **see dhvani.**

Ananta Thuriya

Burmese courtier in the reign of Narapatisithu (1173-1210), who fell a victim to royal suspicion. He composed a soul -stirring poem of four stanzas a few minutes before he was executed. Too late, the king pardoned him. Most Burmese scholars accept the poem as the earliest standard type of Burmese verse, with lines of four syllables and 'climbing' rhymes; and tradition has invested it with 'immortality' because of the dramatic circumstances of its composition. But internal and external evidence suggest that it was written in or after the 14th century by an unidentified poet.

Ancalik upanyas

Modern Hindi regional novel, deceloped out of the village scenes of Permcand's (qv) novels as a protest against escapism in fiction. The influence of the regional novel in Bengali cannot be denied. The *ancalik upanyas* became a weapon for sharp criticism of the traditional (mostly rural) society of northern India. The term was coined after phanisvarnath Renu's (b 1921) novel *Maild ancal* (The Dirty End of the Sari, 1954); other prominent novels

of this type are *Parti, parikatha (*The Fallow Land, 1957), a religious story by the same author; *Balcanma* (1952), *Baba Batesarnath* (1954), *Varun ke bete* (Sons of the God of Water 1957), and *Dukhmocan* (1956) by Nagarjun (i.e. Vaidyanath Misra, b. 1911); *Sagar, laharen aur manusya (*The Ocean, Waves and Man, 1956) byUdaysankar Bhatt (qv); *Ganga Maiya* (Mother Ganga 1953) and *Satti maiya ka caura* (The Altar of Mother Satti, 1959) by Bhairavprasad Gupta (b 1918, *Bund aur samudra (*A Drop and the Ocean, 1956) by Amrtlal Nagar (b 1916) and several novels by Balbhadra Thakur (b 1918), Sailes Matiyani (b 1931, Rajendra Avaasthi Trsit' (b 1929) and others.

Anga

A term used in Indian Jain and Buddhis literature. In Jainism it covers the first and most important part of the Jain Canon, the *Siddhanta* (see Jain Literature). In Buddhism it is a general term for differnmt types of Buddhist canonical texts of varying form and content; sermons in prose *(sutta),* sermons in prose interspersed with verse *(geyya),* commentaries *(veyyakarana)* hymns *(gatha),* inspired utterances *(udana),* short speeches opening with the words, 'Thus spoke the Budha' *(itivuttaka),* tales of former incarnations of the Buddha *(jataka, qv),* reports of miracles *(abbhutadhamma),* and teachings in questions and answer form *(vedalla).*See also *vedanga.*

Annaturai

C. N. (pseud. Anna, b 1909 Kanchipuram, d 1969 Madras), Indian politician, journalist and man of letters. After obtaining a Madars University degree in economics, he spent a very brief period as a teacher of English and then entered journalism, working on a succession of both Tamil and English weeklies and dailies. For several years a member and office-bearer of the Tamilnad Justice Party and its successor, the Dravidian Federation, he broke away from the latter in 1949 to form the DMK (Dravidian Progressive Federation). He was elected to the Madras Legislative Assembly in 1957 and rose to become Chief Minister of Madras State (now Tamilnad) in March 1967, a post which he held until his death. Widely recognized as one of the great Tamil orators of his time, he had a massive popular following in Tamilnad and

countless imitators as a public speaker. He was also a very talented writer in a number of fields and published several volumes of short stories, novels and plays, as well as essays on political themes. In his creative writing, which also included a number of film scripts, he tended to give a prominent place to the expression of his ideas on the ills of society. His best works, neverthess, are far form being mere social and political propaganda. Main works: *Annavin cattacapaiccorpolivukal (*1960, speeches), *Ilatciya varalaru* (politics), *Valkkaip puyal* (1948, short stories), *Rankon Rata* (novel), or *iravu* (1954, play).

Antal

(Probably 8th century AD), one of the tweleve Vaisnava *alvar* (qv). The legend states that she was found as a baby under some basil-shrubs (*tulasi)* by Periyalvar (qv) who brought her up. He gave her the name of Kotai (Goda). From an early age, she showed intense devotion and love towards the god Visu and was probably no more than fifteen when she composed *Tiruppavai.*This refers to a festival celebrated by the cowherd-maidens in honour of Krsna. Antal's other work is Nacciyar *tirumoli,* and both are included in *Nalayirappirapantam,* the Vaisnava 'cnon'. Her story spread beyond Tamilnad, and is featured in the Telgu *Amuktamalyada,* attributed to Krsnadevaraya (qv), wherein she is called Goda.

Anustubh

Sanskrit metre, see **sloka.**

Apadana

Pali Budhist stories, see **avadana.**

Appar

(7th century), Tamil poet. With Campantar (qv), he was the principal contributor to *Tevaram,* the collective name given to the first seven books of the *Tirumurai(*qv). Appar's hymns form books IV to VI. He belonged to a *Velala* Saiva family but, as a youth, joined the Jains and became a teacher. He became reconciled to Saivism, perhaps as a result of his sister's prayers and pleading, and thenceforward became an ardently proselytizing Saivite. His hymns often allude to his regretted Jaina past.

He is also known as Tirunavukk'aracar, 'Lord of divine speech'.

Apparaw

Gurajtada Wenkata (b 1862 Rayavaram, d 1915 Vizianagaram), Telugu Poet. He received his bachelor's degree in 1886 from the Maharajah's College, Vizianagaram, and worked for some time as a lecturer in the same college. He worked as an epigraphist in the service of the Vizianagaram Estate and later as Private Secretary to the widowed Princess of Rewa. He served as a member of the Vizianagaram Municipal Council and was a nominated member of the Senate of Madras University. Apparaw's contribution is to be judged more by its quality and impact than by its volume. His *Kanyasulkam* (Bride Price, 1897), a full-length social play written in colloquial language, was a powerful exposure of such contemporary social evils as child marriage, bride-price religious bigotry, caste, and prostitution; it was translated into English, Russian, Tamil and Kannada. He had a gift of incisive humour free of malevolence which cut without causing pain.

He is remembered today as an innovator not only of metrical forms but also for his adaptation of spoken dialects to serious literary writing. His language and imagery in poems dealing with contemporary social life were highly unconventional and spontaneous, in contrast to the pedantry of classicism which he tried and discarded. Though a visionary and a revolutionay in his views, he was not a militant reformer like his contemporaries, Kandukuri Wiresalingam (qv) or Gidugu Ramamurti. He created a new technique in Telugu drama, story, and lyric by harnessing the power inherent in the simple folk dialect. He pleaded for the use of modern spoken Telugu in textbooks and his *Minute of Dissent* (1914) is a classical doucument on the language issue in education. His centenary in 1962 was celebrated all over the country. His important works are: *Kanyasulkam* (1897, trans. by S.N. Jayanty Madras 1964): a collection of poems entitled *Mutyala saramulu* (Garland of Pearls, 1929), and *Cinna Kathalu* (Short Stories 1929), published posthumously.

Apte

Hari Narayan (1814-1919), the first major Marathi Novelist.

He was educated in Bombay and Poona where he read widely in the popular English authors of the day, especially Scott, Dickens and Reynolds, and began to publish critical articles in *Kesari* before he was 18. His enthusiasm for lierature came in the way of more academic studies and he regularly failed his examinations at two Poona colleges; he finally gave up without achieving a degree. His first novel *Madhli sthiti* (In the Middle), inspired by Reynold's *Mysteries of Old London,* was written and published while he was still nominally a student. In 1888 a rich uncle appointed him to a sinecure and he was able to devote himself to writing, spending the rest of his life uneventfully as a professional writer and solid citizen of Poona. In 1890 he founded his own monthly magazine *Karamanuk* and ran it until 1917, writing most of the contents himself and using it as a vehicle for his novels all of which, except the two earliest, first appeared serially in its pages.

His ten 'modern' novels treat many of the social problems of the time from a moderately reformist viewpoint and with sympathetic insight into the subservient position of women in Hindu society. *Pan laksat kon gheto* (But Who Cares? 1890-3) deals specifically with the evils of child marriage and widowhood. *Mi* (I, 1893-5) is the autobiography of a saintly social worker who chooses celibacy in order to be free to devote himself to the poor. Here one suspects Apte of writing out his own unfulfilled dreams. The unfinished *Yasvantrav Khare* (1892-5) gives a remarkably vivid and realistic picture of the education and development of a group of young people in the Poona of Tilak and Agarkar, showing how their attitudes to life are conditioned by their upbringing. The eleven historical novels are essentially romances in the Scott manner, many set in the period of Sivaji and the achievement of Maratha independence. All his novels display great inventiveness in the construction of exciting plots, much realism in his observation of Marathi manners and a capacity to create really solid characters. His faults were carelessness in construction and repetition (a consequence of serial publication) and a kind of self-indulgent laziness which arose from being his own editor and publisher. Whenever he tired of one plot he would start another and almost half the novels were never finished. Apte also publisher, in *Karamanuk* short-

stories, essays of all kinds and even a few plays adapted from Western originals. Nothing has been translated into any non-Indian language.

Aranyaka

('Forest treaties'), a comprehensive name for a number of Vedic treatises, appendices to *bhramans* (qv) which , because of their esoteric and 'dangerous' character , were intended to be studied in the forest, that is outside the villages. Their original purpose seems to have been to give secret explanations of the ritual. They constitute an important link between the ritualism of the older Vedic period and the speculative thought of later times. Their contents cosist of ritual indications, symbolic or mystic interpretations of texts or rites, philosophical speculations, vague guessings after truth, subjects that are not in adequately mirrored in the harshness of their style which is essentaily simple and natural, but also abrupt and elliptical, the art of constructing complex sentences being almost entirely wanting . The *Aitoreya* and *Sankhayana-dranyakas* belong to the *Rgveda* (qv). Of the former, books I -III (which were probably composed between 700 and 550 BC) are older than books IV-V, Book I, which bears a close remblance in style and contents to the *Aitareya-brahmana,*consists of an explanation, from the ritualistic and allegorical points of view, of an important Vedic rite, the Mahavrata; part of book II deals with the allegorical significance of ritual verses used by those who performed the Mahavrata. Book III explains the mystic meaning of the various forms of the *Rgveda*. The *Taittiriya-dranyaka* belongs to the Taitiriya branch of the Black *Yajurveda* (see *Veda).* As to the White *Yajurveda,* it possesses an *dranyaka* in the last book of the *Satapatha-brahmana.*

Arjan

Sikh Guru, see *Adi Granth.*

Arthasastra

Sanskrit textbook of statecraft, see *Kautilya.*

Arumukam

Nallur Kantappillai (pseud. Arumuka Navalar, 1822-1879),

Tamil writer. A native of Jaffna, Navalar was known in his day as one of the greatest of Saiva preachers. He did much to spread a knowledge of Tamil literary classics through the editions of these printed at presses he owned in Jaffna and Madras. His importance in the history of Tamil, however, lies chiefly in his contribution to the development of Tamil prose through his commentaries on classical texts, his prose versions of *purdnic* tales and his translation of the Bible.

Arunacalakavi

(End of the 18th century), Tamil poer, author of the earliest and most successful attempts to tranform a literary theme into a drama in the form of succession of songs called *kirttanai.* His *Ramanatakakkirttanai* is a charming dramatization of the *Ramayana* (qv) story.

Arunakirintar

(15th century), Tamil poet. No reliable biographical data are available. His extensive poetical works, reigious, lyrical hymnody interwoven with Saiva *siddhanta* (see cittar) doctrines, draw copiously on Aryan and Tamil mythology. The three basic types are lyrics of personal erotic and religious experience, reflective lyrics with philosophical elements, and hymns prasing the god Murukan. His main importance lies in the harmonious blending of Sanskrit and Tamil cultures, and the highly sophisticated command of diction rythm and metre. Main work: *Tiruppukal* (Divine Praise) of the god *Murukan,* in 1367 stanzas.

Aracin Kavita

The modern Gujarati poetry. With the poetry of Narmadasankar Dave (1833-86) and Dalapatram dahyabhai (1820-98), a new sensitivity for contemporary actuality and for literary forms evovled in mid-ninteenth centuary Gujarati literature. The next generation unfied this sensitivity and sensibility. While a poem on his city, Surat, by N. Dave, begins; 'To what a didgrace have you sunk, Surat, my golden city!' a poem by Narasimharao Divatia (1858-1937) about the once-glorious city of Patan expresses sorrow through an image: 'But here, once, there used to be vast waters of the Sahasralinga.' Manisankar Bhatta (pseud. Kanta,

1867-1923) sculptured out of immense metaphisical anguish his archetypal poetery, while B.K Thakore (1869-1950), destroying the giossy icons of sentimetality, brought Gujarati poetic idiom nearer to the mobility of the spoken language. Nanalal Kavita (1877-1947), a lyric poet *par excelence*, exploited folk-tunes and rythmic phrase alike Next was the Gandhian period. Umasanker joshi (qv) and T. Luther (psued Sundram,b 1905) matched the feelings of bold confrontations by an integrity of poetic form.In the next decade a sensuous world emerged in the poetry of Prahlad Parakh, Venibhai Purohit and Balamukund Davna, culminating in *Dhvani* (Resonance,1948) by Rajendra Sah.

In the 1950's a new phase begin. In a long poem, *Praval Dvip* (the Coral Island about the city of Bombay, Niranjan Bhagat created purely auditory images of the rhythm of the tired computers journeys. *Pratik* (symbol) by Priyakant Manair marked the begining of Gujarati poetery,s freedom from meaning. In the 1960's both the meaning and meter were shed by many. However, in *trano Graha* (The Planet of Grass, 1965) N.K Pandya (pseud.usanas) created a striking dual myth of then and birth of ' the grassplanet' using textured metrical idiom. In *Mahaprasthana* (1965) umashankar Joshi achieved archetypical dimensions in verse-play. In pros-poetry, Labhasankar Thakar, Prabodh Parikh, Rajiv Patel, Gulammahamad Sekh, Sures Joshi and other excelled. Jhinabhai Desai (pseud. Sneharasmi) successfully transplanav *haiku* poetry into Gujarati. While Haribhadra Dave evoked the medieval lyrical current in his unique poetry.

Arya Sura

(Probably c 4th centuary AD: a date in the 2nd centuary AD has sometimes been proposed, but this is based on legend), Sanskrit poet, author of the *Jataka-mala* (Garland of *Jatkas*'). Although other works are ascribed to him (in Chinese translation: only one has survived in Sanskrit), thee are of doubtful attribution. The *Jataka-mala* is of the type later known as *campu,* namely, prose interspersed with passages in verse: it recounts the strories of 34 *Jatakas* (qv). Although entirly Buddhist in content, the work is composed in pure Classical Sanskrit, and is one of the early masterpieces, The prose is elegant and subtle, and though

often elaborate, is virtually free from the turgidity of later authors of ornate prose such as Subandhu and Bana (qqv). Delightful in the original, the charm of the work has almost entirely evaporated in the modern English translation.

Ask

Upendranath (b 1910 Jalandhar, Panjab), Hindi and Urdu writer. After studying law, Ask became a journalist and writer; since 1946 he has also become his own publisher. From 1925 he wrote short stories in Urdu, but since 1935 he has turned to Hindi. His novels are among the best in modern Hindi literature.Starting from conventional episodic narrative he gave his view of modern man in India in a trilogy whose hero Cetan is a member of depressed lower middle class of Panjab. Without a plot innumerable vivid scenes of his life are related in clear language which conveys intimate human interactions. Ask is also a profilic writer of short stories and very successful radio-plays. Main works: Girtis *divaren* (Falling Walls,1940), *Sahar men ghumta aina* (A Mirror Moving through the Town, 1963): Ek *nanhin kindil (*A small Candle, 1969).

Asvaghosa

(c 2nd centuary AD), Sanskrit poet and dramatist.Later tradition associates him with the court of the emperor Kaniska, but this is worthless as evidence . Nevertheless, on other grounds, the date implied cannot be very far from the truth. Asvaghosa is the earliest author of Sanskrit *kavya* (qv) who is known to us directly. The well-devloped *Kavya* charcteristics in his works, as well as the evidence of some early inscriptions and some quatations in the *Mahabhasya* (see Patanjali), show that he is the inheritor of a tradition which had evolved considerably since the *Ramayana* (qv), which in the orthodox view is the 'first Kavya'. Asvaghosa wrote two epics: the *Saundrananda,* in 18 cantos, describes, the conversion of Nanda, half-brother of the Buddha, to become a member of the Buddhist order. Nanda, reluctant to forsake his beautiful wife, Sundari,is won over only after a visit to heaven, where the divine nymphs surpass even Sundari in beauty: he is untimately brought to understand that even the delights of heaven are transitory, and that the only way to salvation

is complete renunciation, as a Buddhist monk. Fate has been less kind to the *Buddhasarita*, of which barely 14 cantos survive in the original Sanskrit , although the Tibean and Chines translations, in 28 cantos, are complete. From these it can be seen that the poem contained an account of the whole life of the Buddha, ending with his *Parinirvana* and the division of the relics. The portion extent in Sanskrit brings the story only to the point where the Buddha attained enlightenment.

Manuscript fragments of three dramas were discovered in central Asia, and published by Luders in 1911. One of these is shown by the colophon to be the *Sariputraprakarana* of Asvaghosa in nine acts. Enough of this remains to show that the plot concerned the conversion of Sariputra and Maudgalyayana, later to become two of the leading disciples of the Buddha. There is no conclusive evidence of the authorship of the other two dramas, but they may also be the work of Asvaghosa. One of these in an allegorical drama, with personified abstracts as characters, such as Dharti, 'Steadfastness ', and Kirti, 'Fame'. the other, with a courtesan in the cast, appears to be a drama of everyday life. But, in both cases, the fragments are too scant to make it possible to reconstruct the plots. The so-called *Sutralankara*, a collection of Buddhist tales, was ascribed to Asvaghosa by the Chinese translator. The title is a mistaken reconstruction from the Chinese title; and the ascription to Asvaghosa is now known to be wrong, since the discovery in central Asia of fragments of the Sanskrit original has shown that the text in question is the *Kalpanamanditika* by Kumaralata. Other works (*Vajrasuci, Mahdyana-Sraddhotpada, Gandistotra)* which have traditionally been attributed to Asvaghosa are almost certainly not his.

Atharvaveda

One of the four books of the **Veda.**

Atre

Prahlad Kesav (1898-1970), Marathi playwright, journalist and humorous writer. *Sastang namaskar* (Complete Prostration, 1933), an uproarious comedy, was his first stage success and was followed by many other plays right upto his death. His short stories *Brandici batali* (The Brandy- Bottle, 1933) and the

autobiographical *Mi kasa jhalo* (How I Turned out Like This, 1953) were also very popular.

Attakkatha

Malayalam ,story for dancing,' see **kathakali.**

Avadana(s)

Stories of 'heroic feat(s), great achievement(s)' of prominent Buddhist personalities, primarily members of the Order, performed in their previous lives. The word denotes either a single work or a number of works made into a collection, mostly anonymous and of varying age and literary values. They are, however, of great doctrinal importance (eg the introduction of the Bodhisattva idea), and they represent, in fact, collections of the legends of apocryphal character, similar to the *jatakas (qv)* where many secular tales and fables were explained as a result of some heroic act (*avadana)* performed in a previous existence. Their primary aim was to propagate and popularize Buddhist teachings through edifying narratives. *Avadana* collections were popular among the Sarvastivadins (see *Divyavadana)* as well as other schools (see *Mahavastu),* including the Mahayanins (see *Lalitavistara).* Later, greatly expanded versions in metre were compiled, with the generic title of *Avadanamalas,* where the Mahayana aspect assumes greater prominence. Beside the Sanskrit collections, there is a Pali counterpart called *apadana,*which seems to be somewhat older than that found in the Sanskrit texts, though it belongs to the youngest parts of the canon. As a literary form, it has no established connection with the Sanskrit compilations.

Avadanasataka

('Hundred *avadanas*', c 2nd century AD), Sanskrit collection of *avadanas* (qv) of the Sarvastivada school of Buddhism, divided into ten chapters of ten components each. The stories are arranged and recorded according to a set pattern, so that many situations are reiterated in the same set of phrases. Inspite of many wearisome repetitions and edifying moralities, however, the legends contain copious information of cultural interest as they preserve a conspicuous store of Buddhist folklore. A number of them reappear in other *avadana* anthologies, and a few in the Pali *apadana* , though there is a great divergence between the two traditions.

B

Baccan

(Harivams Ray, b 1907 Allahabad), Hindi poet, critic and translator, master of the song *(git),* started, writing when *chayavad* (qv) was declining. He gained great popularity with *Madhusala* (The House of Wine, 1935), eulogizing the joys of wine and love. Years of crisis followed: *Ekat sangit* (Songs of Desolation, 1939). In the ,sixties he introduced the rhythm and tone of folksongs into his poetry and became more concerned with social problems: *Tribhangimd* (1961), *Do cattane* (Two Rocks, 1965, Sahitya Akademi Award), *Bahut din bite* (Many Days Passed, 1967).

Baksi

Candrakant, Gujarati writer, see **novalkatha, navalika.**

Balkavi

(Pen-name of Tryambak Bapuji Thombare, 1890-1918), Marathi poet, celebrated for nature lyrics, his precocious talent (hence his name which means 'child poet') and his tragic early death. He was a friend and disciple of N.V. Tilak (qv)

Bana

(Bana Bhatta), Sanskrit author, under the patronage of king Harsa (qv), who ruled 606-648 AD. Bana's literary activity can therefore be placed in the second quarterof the 7th century AD. In his *Harsa-carita,* he celebrated his patron's rese to power, in a lengthy narrative in highly ornate and complex prose. The work approximates more to an historical novel than to history. It commences with a somewhat detailed autobiohraphy, leading

up to Bana's introduction to the king. In a similarly complicated and artificial prose style is written the *Kadambari*, a romantic tale which was left unfinished: it was completed by the author's son. Both works abound in lengthy descriptions., with very long compounds and sentences, and frequent double meanings, being in these respects second only to Subandhu (qv), whose work is mentioned by Bana, and in many ways formed a model for him. To Bana is also attributed the *Candi-sataka*, a 'century' of verses in praise of the goddess Candi (Durga).

Banaphul

(Balaicand Mukhopadhyay, b 1899 Manihari), Bengali writer, by profession a general medical practitioner. He began as a poet, but found his true medium in prose. His best work is in the short story form,especially in the brief, terse story, with a well-rounded plot (eg *Banaphuler galpa*, 1936). He is particularly effective in the point which gives the final touch to his interesting stories, primarily concerned with the heroes' inner conflicts and the impact of their environment. Banaphul is sometimes near to caricature but the humanist mood always prevails . He often draws on his medical experience. He has also written several novels and biographical plays.

Bandyopadhyay(Banerji)

Bibhutibhusan (b 1894 Muratipur, d 1950), Bengali writer. His father was a Hindu family priest, a good singer of traditional songs, but very poor. After taking his BA in Calcutta, Bibhutibhusan worked as a teacher. He was a prolific writer, author of C50 books (novels, volumes of tales, autobiographical and travel essays). His best work, the novel *Pather pancali* (Song of the Road, 1929), displays his warm sympathy for the rural poor and his feeling for the beauties of nature; the psychological treatment of the child characters is outstanding. The film version by Satyajit Ray made the book famous. Other works: novels, *Aranyak* (The Wild Man, 1938); *Adarsan hindu hotel* (Ideal Hotel for Hindus, 1940); *Icchamati* (1949).

Bandyopadhyay (Banerji)

Manik (Prabodhkumar, b 1908 Dumka, d 1956 Calcutta),

Bengali writer. Born in an unimportant offical's family, he got to know village and small town life in East Bengal in his childhood, and developed a strong feeling for the poor. He studied in Calcutta and became a free-lance writer there, later becoming editor of the Marxist monthly *Paricay* (Acquanitance) which, since 1931, largely helped to form the Bengali literary left-wing. Towards the end of his life he was President of the Bengali Progressive Writers's Association (see *progressive writing*) and active in political life. Manik developed straight from emotional humanism to Marxism, as can be seen from his work; the first novels, especially *Padma nadir majhi* (Boatman of the Padma, 1936) and *Putulnacer inkatha* (Story of the Puppet-dance, 1936), express his profound feeling for the country people. During and immediately after the Second World War his work, especially the very fine stores, considered the peak achievement in this genre in Bengali literature, was forged into a weapon attacking social exploitation and fighting for polititical independence for his country. The heroes of his earlier works tend to be seekers and victims; those of the later works are fighters, drawn mainly from lower class life in the great city of Calcutta. Other novels: *Sahartali* (The Suburb, 1940-1); *Sonar ceye dami* (More Precious than Gold, 1951-2); stories, *Pheriwald* (The Peddler, 1946).

Bandyopadhyay (Benerji)

Tarasapkar (b 1898 Labpur, d 1971 Calcutta), Bengali writer. He worked free-lance, and after 1947 became active in politics. Like many progressive writers of the time, he began publishing in the periodical *Kallol* (Mountain Stream), founded in 1923 as the organ of the modernists, bringing anti-traditional trends into Bengali literature. Tarasankker has written excellent novels of rural life, drawn mainly from his native Birbhum and fine short stories of lyrical mood with original characters. Novels include *Dhatri debata* (The Nursing Deity, 1939); *Kalindi* (1940); *Kabi* (The Poet, 1941); *Hamsuli Bamker upakatha* (Legend of Hamsuli Bend, 1947); *Manvantar* (Epoch's End, 1944).

Basu (Bose)

Buddhadeb (b 1908 Comilla), Bengali writer. He received his MA in English at Dacca University. He first coedited *Pragati*

magazine and later co-edited/edited *Kabita,* poetry quarterly. He was a Visiting Professor in United States, and lectured in Europe and Japan. In 1956-63 he was the first chairman of the Comparative Literature Department, Jadavpur University, and received the Sahitya Akademi award for his drama, *Tapasvi o Tarangini* in 1967. A critic, dramatist, novelist and poet, Buddhadeb has given direction to the post-Tagore period in Bangali literature. *Pragati,* along with the two other progressive journals of the 1920's *Kallol* and *Kali-Kalam,* provided the first real examples of, and outlets for, modern writings. *Kabita* provided a standard of excellence for poetry during its lifetime, 1935-61. Buddhadeb, author of well over a hundred titles, continues to be a prolific writer in all literary genres. Books include *Kanakabati* (1937); *Kaler putul* (Puppet of time, 1946); *Bipanna bismay* (Precarious Surprise, 1969).

Basu (Bose)

Samares (b 1923 Rajanagar), Bengali writer, regarded as the most talented writer of the left ever since his debut . His mature novels and stories usually deal with social problems of town and country, and are marked by firm, controlled style. He also wrote several books under the psudonym Kalkut. Some novels: *B.T Roder dhare* (On the B.T Road, 1953); *Amrtakumher sandhane* (Searching for Nectar, 1954); *Ganga* (1957).

Baul songs

Bengali spiritual songs. The word *baul* means 'madman', and Bauls are mendicant singers who, consciously dressed in mixed Hindu and Muslim clothing, wander the countryside of Bengali living on whatever the householder choose to give them in return for their songs. The Bauls believe in no ritual, either Hindu or Muslim; their songs reflect this brief and are their only form of worship. They are earthy in their imagery, speaking for example of the river of life, the ferryman who is the *guru* (relegious teacher), the six senses being the drunken oarsman who, were it not for the helmsman 's steady hand, would drive the boat onto the rocks. The tunes to which these relegious songs are sung are hauntingly beautiful, so beautiful that Tagore (see Thakur) set some of his own poetry, often similar in spirit to that of the Bauls, to such music. Bauls often accompany thier songs on a simple

instrument called *ek-tar* (one strigned) made form a gourd, and sometimes with small cymbals or a drum. They often dance as they sing, carried away with religious ecstasy.

Bedi

Rajinder Singh (b 1915 Lahore), Urdu writer. He made his name as a short- story writer in the thirties and forties, and has published two collections of plays as well as three of short stories. In 1962 he published his first novel, *Ek chadar maili si* (A Soiled Sheet), on a marital tragedy in the setting of rural Panjab. This won the Sahitya Akademy award in 1966.

Bendre

Dattatreya Ramacandra or 'Ambikatanayadatt' (b 1896 Dharwar), a pioneer poet of modern Kannada, with over twenty-five volumes (begining with *Sari,* 1930, to *Aralu Maralu,* a collection, 1957). Compassionate, mystical and exquisitely lyrical, he draws on both folk and classical metres and sources, bridges old and new, villege lore and traditional learning, intricate word-play, song and metaphysics. His use of North Kannada foolk-idiom, imagery and earthy humour in both verse and drama (eg, *Saya Ata,* The Death Game, acclaimed as the first Kannada 'absurd play ') is the most striking in all modern writing.

Bezbarua

Laksminath (1868-1938), Assamese poet, writer and journalist. Studied in Calcutta, under the influence of the modernistic trends of Bengal, at the end of the nineteenth century. One of the leading figures of the movement for the independence of Assamese culture. With some friends, he founded the magazine *jonaki* (Firely), in 1889, which became an instrument for propagating the romantic and patriotic ideas of the Assamese intelligentsia. In it Bezbarua published many of his essays on topical and everyday subjects (collected later in *Bezbaruar bhavar berburani,* Bubbles of B.'s Thoughts), short stories , often satires againest social and religious survivals of the past, and poems marked by a language near to the colloquial speech of his time ; he also introduced new forms into Assamese poetry. He was the first short story writer in Assamese and also wrote several historical

plays inspired by admiration of his country,s idealized past.

Bhagat

Niranjan, Gujarati poet, see **arvacin kavita.**

Bhagavadgita

(c200 BC), Sanskrit sacred poem. Although the Hindus believe that their religion is based upon the *Vedas* (qv), the text which they actually use and revere most, and which forms the basis of the creed of Hindus of almost every sect, is the *Bhagavadgita*. This text (638 verses divided into 18 chapters) forms a part of the *Mahabharata* (qv, VI, 23-40), in which it is presented as a diologue between the hero Arjun and his charioteer Krsna , the latter appearing sometimes as a human warrior and sometimes as an incarnation of Visnu, it is the divine aspect which emerges in *Gita,* when Krsna replies to Arjuna's questions about the immorality of war, the nature of *dharma*, and the mystiries of life and death. Krsna's answer takes the form of a statement of the essential threads of Hindu philosophy incororating much of the thinking of the *upanisads* (qv) and other incient schools, notably the doctrines of *Sankhya* (a school of philosphy which held that spirit and matter are seperate, and that there is an infinity of souls) and *Yoga* (a school of practical philosophy which strove to enable the human soul to unite completely with Supereme Spirit), as well as other concepts generally classed as Vedantic. Drawing upon this metaphysical background, Krsna strives to resolve for Arjuna the conflict between temporal *dharma* (which required him, as a warrior , to kill his relatives),the Buddhist influenced principle of *ahimsa* (non-injury to living creatures), and eternal *moksa* (the goal of Release, in the light of which all worldly concerns are meaningless). On another level ,the conflict is manifested as the tension between the method of *karma* (ritual, action) and that of *jnana* (meditation), which are tentatively resolved by a third path, *bhakti* (qv, devotion), the fervent spirit which, coupled with indifference towards the fruits of all actions, justifies all the conflicting demands made upon the individual. First translated into english by Charles Wilkins in 1785, the *Gita* has been translated, commented upon, and

reinterpreted by most major Hindu philosophers and numerous European students of Indian relegion. Inspite of its diverse sources , it is viewed by many scholars as a unified statement of a philosophy that has guided the thoughts and worship of Hindus for two millennia.

Bhagavata Purana

(c900 AD), Sanskrit devotional Vaisnava poem, the most famous of the *puranas* (qv),though not the oldest. In its cosmogony and cosmology it is indebted to the older *Visnu Purana*, and it has incorporated many *Mahabharata* tales, as well as the portion of the *Bhagvadgita* (qqv). Its 18,000 verses (in severel metres besides the usual *puranic sloka*) are divided into 12 books devoted to *Visnu* in all his aspects and incarnations, but by far the most beloved is the 10th book, which describes the childhood and youth of the cowherd (*gopa*) Krsna. The spirit of *bhakt* (qv) is beautifully expressed in this book, which solicits from the hearer an entire spectrum of love–the maternal affection which Krsna's mother feels for her son, the comradeship which the other young *gopas feel* for him, and finally the passion which he inspires in the *gopis*, the wives of the cowherds. It is this later scene which became particularly popular in later poetry and painting, though the other miraculous deeds of Krsna,s childhood are alsretold with delight and reverence: how the wicked Kamsa tried in vain to murder the infant Krsna, who was exchanged with another new-born boy at night; how a terrible demoness tried to kill him by giving him her poisonous breast to suckle, but was killed by the force with which he sucked; how Krsna's mother tried to punish him (for stealing butter) by tying him up, an effort which proved in vain as the rope grew longer and longer; how he tramled the heads of the wicked serpent Kaliya until Kaliya's wives begged for mercy, which was granted; and how Krsna's mother, inspecting his mouth for dirt which he had eaten, saw the entire universe, and herself, within him. These and other scenes are described in a style more elaborate and consciously poetic, and more aesthetically and theologiocally consistent; than that of the other *puranas,* making it the great favourite not only of the Indian themselves but, ever since its translation into French in 1840, of many Europeans as well.

Bhakti

Indian devotional religion, Early Indian religion was characterized by a formal sacrifical cult, presided over by a priest or a group of priests, and an equally formal household ritual. During the centuries preceding the Christian era, however, a more personal cult began to emerge, particularly in South India. It offered hymns of worship in the vernacular (in contrast with the Sanskrit liturgy of the earlier religion) to a more personalized, anthropomorphic god. Here, for the first time, the individual expressed his inner feelings to a god believed to reciprocate these feelings. This was the cult of *bhakti,* a Sanskrit term etymologically linked with a verb-root *bhaj,* 'participate, share', and denoting both the worshipper's intense love for the god and the god's love for his devotees, an irrational, compelling emotion as far removed from Vedantic philosophy as it was from Vedic cult (see *Veda). Bhakti* appears in the *Bhagavadgita* (qv) as a third path synthesizing theearlier paths of worship, *karma* (action, ritual) and *jnana* (knowledge, meditation).

Though particularly associated with the cult of Krsna *bhakti* transformed and influenced all of Hinduisum. It inspired many of India's greatest works of art in the mediaeval period. In South India, *bhakti* was one of the most powerful and attractive ideas with which the renascent Hinduism from the 7th century onwards countered the more austere Jaina and Buddhist faiths. *Bhakti* literature by its very nature demanded increasing use of the vernacular languages, hence the importance of the Saiva *Tirumurai* and Vaisnava *Nalayirappirapantam* (see Appar, Antal) in the history of mediaeval Hinduism. The earlier portions of the *Tirumurai,* together with *tirumurukarruppatai* (see *Pattuppattu*) and the hymns to Cevvel in *Paripatal* are probably the earliest extrant bhakti poetry in an Indian vernacular. *Bhakti* is extended to cover the mystical union of the soul with God, in which sense the Tamil word *anpu* is used, as in *Tirumantiram* (see *Tirumurai*). Supereme among early Tamil mystical poets was Manikkavacakar (qv) for Saivism and Antal for Vaisnavism. In the north, extensive *bhakti* literatuer was produced in mediaeval times in Sanskrit, and especially in the Indo-Aryan vernacular language of the period.

Bhamha

The earliest Indianwriter on poetics proper (preceded only by the *Natyasastra*, qv). His date is still in disputer 6th centuary AD seems reasonable. The one work to come down is the *Kavyalamkara*, a beautifully written short work dealing with literary criticism in general. It would be unjust to claim that the entire tradition of literary criticism is solidly based on Bhama's work. unfortunately no old commentry has survived. Udbhata (qv) wrote a *bhamahavivarana*, but this work has not yet been discovered, despite claims to the contrary. The relatively simple text of the *Kavyalamkara* is not without problems; some of the verses simply do not make sense and this may lie behind the surprising lack of translations.

Bhanj

Upendra, classical Orriya poet, of royal blood. He is considered the greatest representatives of the classical poetry of Orrisa which followed the aesthetic principles of Sanskrit *kavya* (qv) literature, with main stress laid on the form poetic expression. Bhanj wrote a number of adaptations of Sanskrit works, mostly the epics and the *puranas* (qv). His most important contribution is his original epic poem *Lavanyavati* on the love between the Prine of Karnatak and the Princess of Ceylon. Bhanj's verse is charcterized by musical euphony, skilful use of alliteration and metrical ingenuity. By his style and language infuenced all subsequent classical poet of Orrisa.

Bharata

legendary author of the sanskrit **Natyasastra.**

Bharathidasan or Bharathithasan

Tamil poet, see **Cuppurattinam.**

Bharti

S.,Tamil poet, see **Parati,** Cuppiramaniyam Ci.

Bharavi

(c550 AD), Sanskrit poet, author of the *Kiratarajuniya*, a court-epic (*mahakavya*: see *kavya*)in 18 cantos. The poem is based on an episode from the third book of the *Mahabharata* (qv) and

describes the fight between the hero Arjun and a mountain-tribesman (*kirata*), who is however the god Siva in disguise. As a reward for Arjuna's asceticism heroism,Siva grants him the gift of divine weapons. The relatively simple theme is aborned by Bharavi in typical *kavya* fashion, by the insertion of lengthy digressions, descriptions of nature, of the Himalayas, of feminine beauty ,and so forth. Canto 15 is famous for the use made of elaborate verbal *tours de force.* Especially in his descriptive passages, Bharavi show considerable poetic merit, and is not unjustly regarded by Sanskrit critics as one of the 'great poets' (*mahakavi).*

Bhartendu

Hindi poet, see **Hariscandra.**

Bhartrhari

(1) (floruit c500 AD or slightly earlier), Sanskrit grammarian and philpospor, author of the *Vakyapadiya* ('Treatis on Words and Sentences') and a commentary, only partially preserved, on the *Mahabhasya* of Patanjali (qv). Bhartrhari's grammatical works are metioned by the chinese traveller I-ching (see Vol. I), who gives us the date of his death c651 AD. This date was long accepted by modern scholars, but is now known to be wrong, since quotations from the **Vakyapandiya** have been discovered in the *Pramanasamvccaya* (extant in a Tibetan version) of the Buddhist logician Dignaga, whose date cannot be later than early 6th century , and may be earlier. Bhartrhari was an outstanding original thinker, and the *Vakyapadiya* is much concerned with the philosophical problems of language. The work is in three parts (Kanda), and the last and by far the longest is, at the time of writing, still in process of publication. The author must be distinguished from the poet of the same name: see following entry.

Bhartrhari

(2) (possible c7th centuary AD), Sanskrit poet, tradionally the author of three *satakas* ('centuries') of seperate verses on the themes of *srngara* ' love' *niti* 'worldly wisdom' and *vairagya* 'religious renunciation ' respectively. The author cannot be

conceivably be the same person as the grammarian (see preceding entry), although it is possible that I-ching (who does not mention the *satakas)* was misled by the identity of name, and that the date which he gave for Bhartrhari's death might then refer to the poet. But this is mere speculation. The verses of Bhartrhari , elegant often moving, and showing considerable and poetic power, achived wide popularity, and spread through out India. The unfortunate result was that numerous regional recensions developed, varying widely in their contents and the order of verses, and with plentiful intepolations and ommissions. A great debt is due tothe late D. D. Kosambi, who, after a study of well over 300 manuscripts, published a critical edition *The Epigraps attributed to Bhartrhari* (Bombay 1948). Here the stanzas are grouped strictly according to the weight of the evidence: Group I contains the 200 verses which are common to all the major regional recensions, and are therefore almost cerainly genuine; Group II (201-352), verses missing from one or more of the major recensions, but with enough manuscipt support to allow the possibility that a fair number may be genuine; Group III (353-852)verses from single versions and isolated manuscripts, or attributed to Bhartrhari in anthologies. Virtually all of this last group must be spurious.

Bhasa

Early Indian dramatist of unknown date and place. Though often mentioned by other playwrights and theorists, none of his works was known before 1910 when 10 annanymous dramas were discovered by T. Ganapati Sastri, and were attributed by him to Bhasa. This attribution has been accepted by some scholars, and strongly disputed by others. It is probably true to say that most authorities would now agree that at least some of the plays in question are by Bhasa.Twelve complete dramas and a fragment are extant now. Bhasa is the earliest known Indian dramatist after Asvaghosa (qv) and must have lived before Kalidasa (qv), who has mentioned him with respect. Mentions by other authors and a few citations testify to his popularity and high esteem in ancient India.

The five one-act plays and the drama *Pancaratra* (Five Nights)

elaborate various episodes from the *Mahabharata* (qv); *Pratimanataka* (The Drama of the Statue) and *Abhisekanataka* (The Drama of the Inauguration) are based on the *Ramayana* (qv), and *Balacarita* (The Adventures of the Boy) is the oldest extant drama on Krsna. Two plays most Probably retell stories from Gunadhya's (qv) *Brhatkatha:* the fairy- tale *Avimarka* and the love-drama *Svapnavasavadatta* (Vasavadatta of the Dream), considered the best work of Bhasa by many. *Pratijnayaugandharayana* (Yaugandharayana [true to his] Promise) is a political play about a minister defeating his rival by virtue and cleverness. The much debated *Daridracarudatta* (The Poor Carudatta), of which only four acts are known, was recast in full by Sudraka (qv), in his famous *Mrcchakatika.* In his dramas Bhasa has respected the rules given by the theorists of the ancient Indian theatre, but both his language and his style are free from exaggerations and artificiality *typical of the* kavya (qv) literature in the later phases of its devlopment. His characters are full of life and his plots interesting, devloped with a sense of dramatic tension.

Bhatt

Udaysankar (b 1898 Itava) Hindi playwright. Born in a traditional Brahmin family, he studied at the Hindu University, Banaras, and became a teacher in Lahore; from 1947 to retirement he was Hindi adviser to All-India Radio. In more than a dozen plays on *puranic* and historical subjects he devloped the tradition of Jaysankar Prasad's (qv) Hindi dramas, with skilful characterization, beautiful songs and a critical attitude towards National evils, especially in his plays *Amba* (1933), *Sagar-vijay* (Conquest of the Ocean, 1934), *Visvamitra* (1935) ao. His one novel, *Sagar, lahren aur manusya* (the Ocean, Waves and Man, 1956), shows his keen interest in the life of the poor and underprivileged. His poetry developed from romanticism to social commitment.

Bhatta

G., Gujarati writer, see **navalika.**

Bhatta

Manisankar, Gujarati poet, see **arvacin kavita.**

Bhatta Narayan

The author of an important Sanskrit drama, the *Venisamhara.* The play with an episode from the *Mahabharata* (qv) story, and in deals Prologue the dramatist pays homage to *Krsna-Dvaipayana* as the author of the *Mahabharta.* The Prologue seems to give us another title or surname of the dramatist, viz. Mragarajalaksman. However, this could have meant simply that he was a *kavisimha* or 'the best of poets'. The title Bhatta might indicate that he was a Brahmin. And some scholars have surmised (apparently on insufficient grounds) that he was a Vaisnava and probably a follower of the Pancaratra system. Early literary critics like Vamana and Anandavardhana refer to the drama *Venisamhara,* and many citations are found in the *Dasarupaka.*The play does not have a Vidusaka. The predominant *rasa* or mood in the play is *vira* or 'heroism '. Since Vamana flourished between 750 AD and 800 AD, Bhatt Narayan could be placed in the 7th centuary AD. There is a 'Bengal legend' which claims that Bhatta Narayana was a Brahmin from Kanyakubja who came to Bengal at the request of the king Adisura. The historicity of Adisura doubtful, but if he is regarded as the founder of the Sena Dynesty, he must be placed at 650 AD.

Bhatta

Samal, Gujarati poet, see **Premananda.**

Bhatti

(Probably early 7th centuay AD, but on the evidence available, possibly about a centuary earlier), Sanskrit poet, author of the *Ravanavadha,* often called the *Bhattikavya.* The poem is a court-epic (*mahakavya*: see *kavya*) in 22 cantos, and has the double purpose of recounting the story of the *Ramayana* (qv), and of illustrating the rules of the grammar of Panini (qv) and the figures (*anakara*) of poetry. Cantos 1 to 9 illustrate miscellaneous grammatic rules, with sections devoted to special individual formations--various verbal classes, gerundives, nominal derivatives of verbs, use of nominal cases, and so forth. Cantos 10 to 13 illustrate the figure of poetry (canto 13 being so composed as to be capable of being read either as Sanskrit or as Prakrit). The remaining cantos illustrate the various moods and tenses of

the verb. Inspite of the artificiality of his endeavour--which was a positive merit in the eyes of his contemporaries--Bhatti is a poet of considerable stature, and much of his work can still be read with pleasure.

Bhavabhuti

(Early 8th centuary AD), Sanskrit dramatist, author of the *Mahavira-Varita, Uttararama-carita*, and *Malati-madhava*. The first and the second of these are *natakas* ('heroic dramas'), both in seven acts and recounts the story of the *Ramayana* (qv). The *Mahavira* covers the first six books, the *Uttararama* the last book of the *Ramayana*. In Both, Bhavabhuti displays a dramatic inventivness and skill superior to the great majority of Sanskrit playwrights, many of whom had little sense of the theatre as such, and whose works are worth reading more for the quality of their verses. In the *Uttararama* especially, Bhavabhuti had the opportunity to evoke the poetic emotion of pathos (*Karuna-rasa),* for which he was justly renowned in later centuries. In complete contrast, the *Malati-madhava* is a *prakarana,* a romantic drama in 10 acts, the theme of which may be inspired by a story from the *Brhatkatha* (see Gunadhya), and other sources. In this genre Bhavabhuti is decidedly less effective in dramatic construction, although the play is not without attractiveness. As a poet, Bhavabhuti ranks high, and many critics have assessed his place in Sanskrit literature as second only to Kalidasa (qv).

Malati-madhava: ed. with English version, M.R. Kale (Bombay 1913);*Mahavira-carita:* trans. J. Pickford (London 1892); *Uttaradamacarita: trans.* S.K.Belvalkar, HOS XXI, 1915; French trans., N. Stchoupak (Paris 1935); KSD 186-203; DHSL 277-98.

Bhoja

(11th century AD) a Paramara king of Malava, encyclopaedic scholar, creative writer and one of India's greatest critics. Though he may be suspected of buying work from the members of his literary 'assembly', there is an individual stamp of style and originality of aesthetic theory at least in Bhoja's critical and *kavya* (qv) work, suggesting his own prolific genius. His major *Kavyas* are the *Ramayanacampu*, one of the five most popular *campus* (see Arya Sura), a poetic and figurative summary of the

story of Rama, and the *nidarsanakatha Srngaramanjari,* a collection of short novels or *ganikas* illustrating the varieties of love and lovers, told to Srngaramnjari, Bhoja's favourite, to caution her through the misfortunes of their heronines. Bhoja's great contribution to aesthetics, in his *Sarasvatikanthabharana* and *Srngaraprakasa,* begins with the idea that love is not only the most basic emotion but ultimately the one real emotion in the world. Every experience is love of something. Therefore all art must find its goal in the production of the senstive *srngara* aesthetic experience *rasa,*which is the aesthetic transformation of the basic instinct of love and self-assertion. Among his other works the most important is the *Samaranganasutradhara* on architecture and its aesthetics.

Bidyasagar

Isvarcandra (1820-91), Bengali writer, translator, journalist and literary historian; a learned Calcutta Brahmin from a family of traditional pundits, teacher and author of texts for ue in Fort William College, Calcutta . Regarded as the most learned Indian of his day, he embodied a synthesis of traditional Indian and modern European learning, but in the spirit of modern social and cultural reform. His prose texts for college use, mostly Bengali adaptations of Sanskrit and English works (*Sakuntala,* 1854; *Sitar banabas,* Sita's Exile 1860; *Bhrantibilas,*an adaptation of Shakespeare's *Comedy of Errors,* 1869), are remarkable for their purity of style and for their language, which schooled successive generatics of writers. Of equal significane were his polemics directed against polygancy and the prohibition of remarrriage for widows.

Biharilal

(1595-1664), Hindi poet. He was attached to the court of Sahjahan in the early 17th century, and thereafter to that of Jaysingh of Amber,. His language suggests Bundeli origin, and some connection between him and the poet Kesavdas of Orcha is likely. Bihari's *Satsai,* 700 old couplets in Braj Bhasa, show fusion of various literary traditions, and reflect the fruitful cultural enviornment of the middle Mughal period. Terse an I pithy is expression, their themes and conventions are drawn from the

earlier aphoristic, devotional and erotic-amatory traditions of Indian literature, and are interwoven with an air of extraordinay suggestiveness and charm. In combining a predominantly secular approach so artistically with elements drawn from devotional tradition, Bihari reflects the composite culture of his time more fully than any other single Hindi poet, and no doubt for this reason remains one of the most popular of Hindi poets today.

Bilhana

(11th century AD), Sanskrit poet. Born in Kashmir, he served as court poet (*Vidyapati)* at the Chalukya court of Vikramaditya VI (1076-1127), where he composed a court epic entitled *Vikramankadevacarita.* Also attributed to Bilhana's authorship are the play *Karnasundari* and the series of lyric verses best known by the title *Caurapancasika.* In all three works there are many verses which are similar in subject and style. The marriage and love-making of Vikramaditya and Princess Candralekha is described in chapters VII to IX of the *Vikramankadevacarita* with the same attention to sensuous details of the princess's beauty and love's pleasures that characterizes the verses of the *Caurapancasika;* such verses also abound in *Karnasundari,*which deal with the marriage of a kind to a fairy princess. Romantic legends attached to the *Caurapancasika* relate that the poet became involved in a secret affair with a king's daughter and was condemned to death by her father when they were discovered. While awaiting execution, he recited a series of quatrains, each beginning with the phrase 'even now' (*adyapi*), to evoke his mistress's presence. The verses worked their magic; he won his life and the princess. The legend and the verses, in two distinct recensions, are found in an old Gujarati translation of the 16th century and in Bharatcandra Ray's (qv) 18th century Bengali poem *Vidyasundar.*

Trans.: E. Poway Mathers, *Black Marigolds (A free interpretation of the Chaurapanchasika)*,in *An Anthology of World Poetry* (New York 1936;) S.N.Tadpatrikar, *Caurapancasika: An Indian Love Lament of Bilhanakavi* (Poona 1966); B. Stoler Miller, *Phantasies of a Love Thief: The Caurapancasika Attributed to Bilhana* (New York 1971).

Bose

see **Basu.**

Brahman

Real name Chandar Bhan (b 1574 Lahore, d 1662 Benares), Indo-Persian poet and writer. Son of a Brahmin, minister and court-historian of the Emperor Shahjahan, later private secretary to prince *Dara Shikoh* (qv). His main prose work *Chahar Chaman* (Four Meadows, 1648), partly autobiographical, describes festivities at the Mughal court, episodes from the emperor's life and expounds some religious and moral principles. He translated the questions of Dara Shikoh about Hindu beliefs and customs into Persian from Hindi and the *Atmavilasa* of Sankara (qv) on Vedanta philosophy from Sanskrit, under the title *Khayalat-e nazuk* (Fine Thoughts).

Brahmanas

A body of prose literaure attached to the Vedic *samhitas* and be belonging to the period 850-600 BC. As 'interpretations of the *brahman,* ie the holy content of the *Veda',* they were composed in the Vedic 'schools' to explain the significance of the *samhitas* as used in the sacrifices, as well as the import of the ritual acts performed by the officiants. The arguments are largely based on a twofold conviction; first, that all things and events are connected with each other and that there must exist a close relationship or correspondence between phenomenal reality, a province of the universe or a section made from it (for instance the sacrificial place) and the eternal transcedent reality behind the phenomena determining or governing these; second that beneficial relations with the supra-mundane sacred order can best be established and maintained through the rites, which, however, must be thoroughly understood to be efficacious.

In order to illustrate their ritual explanations the authors insert myths and legends, accounting for the introduction of a definite ritual practice, but they do no furnish a guide to sacrificial procedure. The many passing references in these works to contemporary life are very valuable for the historian of Indian culture. Their style is archaic and generally concise with a predilection for sterotyped phrases. To the White *Yajurveda* belongs the voluminous *Satapatha-Brahmana* which, consisting of a hundred 'paths', ie sections, is one of the most important

works of Indian antiquity. It deals with the rites of the Full and New Moon, the establishment of the sacred fires, the seasonal sacrifices, the Soma sacrifices, the construction of the great fire-place, the Horse-sacrifice and many other rites.

Of the extant *Brahmanas* the *Tandya* or *Pancavimsa* (consisting of 'Twenty-five' chapters) and the *Jaiminiya*, both of them belonging to the *Samaveda*,are largely parallel in their exposition of definite rites. While the former, adhering more rigidly to the order of the sacrifices discussed, tends to focus attention on the significance of the Vedic chants, the latter disgresses. The *Sadvimsa* ('Twenty-sixth') and the final section of the *Jaiminiya* deal with the atonements required for mistakes or evil portents that may have occurred during sacrifices. To the *Rgveda* (qv) belong the *Aitareya* and the *Sankhayana-Brahmanas,* explaining the *agnihotra,* ie the daily morning and evening sacrifices. The former also contains an exposition of the Agnistoma and of the rites connected with the installation of a king.

Brhad- Aranyaka-Upanisad

See **Upanisads.**

Brokor

Gulabdas, Gujarati writer, see **navalika.**

Buddhaghosa

(5th century AD), exegetic philosopher and commentator of the Sthaviravada (Pali, Theravada) school of Buddhism. According to tradition, he was a north Indian Brahmin who came to Ceylon during the reign of kind Mahanama (2nd half of the 5th century AD). In Anuradhapura, an ancient seat of Buddhist learning, he undertook a comprehensive stury of old Sinhalese, commentaries on the Pali Canon (called *atthakatha,* lit, 'discussions on the meaning'); he later rendered them into Pali. Together with two other famous contemporaries, Buddhadatta and Dhammapala, as well as later scholars, Buddhaghosa aimed at consistent and systematic exposition of Theravada traditions. In his own work, *Visuddhimagga* (The Path of Purity), he achieved an encyclopaedic survey of essential points of the doctrine, thus eclipsing all the other authorities on exegesis. In fact, modern

Pali Buddhism draws predominantly on his interpretations.

Buddhist literature of india

May be regarded as part of Indian literature generally, overlapping with Brahmanical, Jaina (etc), literature in form, style and content. From the standpoint of literature as an art, *Kavya* (qv), whose tradition and principles are essentially secular, alongwith literary criticism (*natyasastra, alamkarasastra, qqv)*,the distinction between Buddhist an non-Buddhist authors or subject matter is secondary to the aesthetic aim of delighting the reader or audience. Even the Buddhist *Tripitaka* (tradition of the teaching of the Buddha) overlaps historically and stylistically with the Vedic *brahmanas (qv)*; the Buddhist *sastras* (qv) range from commentaries, stemming from the same tradition of interpretative techniques as the Vedic *Mimamsa*, to treatises on epistemology, grammar and literary criticism indistinguishable in style from Brahmanical works. We are not here concerned with the problem of unhappiness and how to end it in *nirvana,* but the *Tripitaka,* though in principle an instructive *agama* and not *kavya,* itself contains much of value from the aesthetic standpoint. In fact it partially makes up for the loss of most early *kavya,* from the formative period of that secular tradition (500-100BC). Thus the largely apocryphal (composed by later propagandists, not by the Buddha) *Ksudraka Agama* contains specimens of epic and lyric poetry from several centuries in its *Jataka* (qv), *Sthaviragatha* (Pali *Theragatha,* (qv) and *Suttanipata* anthologies. In the prose naravtives, especially the *Mahaparinirvana Sutra* describing the last days of the Buddha, may be discerned the nascent art of the biography *akhyayika* as a *kavya* genre. The art of story-telling in prose, out of which developed the many varieties of katha (including the novel), can be richly illustrated from the *Tripitaka*.

The first great Indian novel, the *Brhatkatha* (see Gunadhya), clearly grew out of the same art and the same milieu. The *Kunala Jataka* is a *campu kavya* (see *Arya Sura).* Certain dialogues in mixed prose and verse, mostly in the *Samyukta Agama,* called *geya,* where the Buddha confornts the gods, may reflect the dramatic techniques of the 4th and 3rd centuries BC. The post-canonical (except in Burma) *Milindapanha* (qv) again seems to be based on the *akhyayika* genre, though adapted, like its prototype the

Sramanyaphala Sutra, to present a long dialogue on Buddhist doctrine, literary rather than rigorously philosophical with its picturesque analogies. The Mahayana *sutras* offer some parallels and supplements to the litle remaining secular prose literature of the early centuries AD, culminating in the grand religious novel *Gandavyuha.* The 'empty' conversation of the *Prajnaparamita* stands closest to the old *Tripitaka* dialogues, dropping at every turn from superficial worldy questions into empty *nirvana* answers with an appearance of paradox. This is more humorously presented in the *akhyayika*-dialogue *Vimalakirtinirdesa.* The same philosophy underlies the fantastic *bodhisattva* stories of the great *Ratnakuta* and the *Saddharmapundarika's* drama-like presentation of an eternal Buddha.

Asvaghosa (qv) seems to be the earliest known Buddhist writer who belongs unambiguously to *kavya,* despite his secondary or ulterior aim of instruction. His two epics are among the finest achievements in that genre in Sanskrit, though stylistically archaic and obsessed with grammar in the eyes of mediaeval critics (Rajasekhara, qv), His philosophy is hidden among the richest profusion of similes in Indian literature. His special charm derives largely from the tension between the delights of the world and the joy of freedom from it. His (probably at least) four dramas are unfortunately known only from some fragments. Matrceta the most celebrated Budhhist lyric poet among hundreds of writers of *stotras* singing simply of renunciation. Arya Sura (qv) stood at the beginning of the fully formed classical style of Sanskrit prose and verse in his *campu Jatakamala* and was recognized as among the greatest writers by Brahmanical critical tradition (Rajasekhara) as well as Buddhist: Ratnasrijnana quotes him to illustrate the 'Southern' (*vaidarbha) style.* The philosopher Nagarjuna (qv) meanwhile (2nd century AD) seems to have inaugurated the series of Buddhist poetic 'epistles' (*lekhas),* as well as composing philosophical *stotra* lyrics and 'tracts' (*parikathas)*Matrceta, Sura andmany others followed him in these special Buddhist genres Kumaralata's (3rd century) narratives in his *Kalpanamanditika* are sometimes bracketed with those of Sura, but we now have only fragments of them. Candragomin (probably 4th century) became better known for a famous Epistle to a Pupil, called a *dharmakavya,*

and a *bodhisattva* drama *Lokananda,* as well as some *stotras* and a tract. The best known later *stotra* writers are Triratnadasa (?4th century), Harsa, Jnanayasas (both 7th Century), Sarvajnamitra (8th century) and Vajradatta (9th century). The Emperor Harsa (qv) also wrote a *bodhisattva* play, the *Nagananda,* which has held the stage in Kerala (almost the only country where the classical Indian theatre has survived) down to modern times. Among the little extant Buddhist literature in south Indian languages the Tamil Novel *Manimekalai* by Cattanar (qv) is outstanding. No Buddhist novels in Sanskrit or Prakrit seem to have been preserved.

Of later Buddhist Epics, Sivasvamin's *Kapphinabhyudaya* (9th century) is a masterpiece, Buddhaghosa's *Padyacudamani* a simple expression of devotion, ritualistic and without epic movement. A number of Buddhist lyric poets, some of whom may have been dramatists, are known to us through Vidyakara's anthology of Sanskrit verse, selected with supreme connoisseurship and breadth of outlook perhaps surprising in a monk. Of the probable Buddhists here, Yogesvara (c800 AD) is noteworthy for his realistic country scenes; of the others we may note Aparajita (9th century, a novelist), Vasukalpa (10th century) and Vallana (a dramatist ?).

Numerous Buddhist lyrics in Apabhramsa have survived from the period 8th to 12th centuries, which element the Mantrayana or Sahajayana rural ' way to enlightenment through varied imagery. The poets include Saraha, Kambala, Krsnacarya, Tadapsda, Cayipada dn Bhusuka. Based on some of the vast semicanonical narrative literature, we may note Ksemendra's collection of *avadanas* (qv) because the author was not a Buddhist but summarized the stories purely for their literary interest. Buddhist writers also made major contributions to literary criticism, the most important Buddhist critics known to us being Bhamaha (qv).Ratnasrijnana (10th century) and Vidyakara (12th century), Ratnakarasanti's work on metrics is extant. Something should be said of Buddhist historical writing in India, though little of it survives (compared with Ceylon, where a complete historical tradition with Buddhism survives).

Buddhist historiography began within the *Tripitaka,* in the *Vinaya,* as an historical record of the first 150 years after the

Enlightenment, supplemented by certain *sutra* narratives. It continued in supplements to and commentaries on the *Vinaya* (eg *Lalitavistara,* qv, Sakyaprabha), annals and chronicles (eg the Nepal Buddhist *Vamsavalis*), legendary compilations (eg *the Svayambhu Purana*), accounts of the schisms and schools (et Vasumitra, Bharaviveka, Paramartha, Vinitadeva) and more general histories and collections of biographies of teachers (et Padmakaraghosa; the works of Bhataghati, Indradatta, etc, seem to be lost, but much survives indirectly in the Tibetan histories of Buston, Taranatha, etc). TheTantra indirectly in the Tibetan histories of Boston, Taranatha, etc.) The *Tantra Manjumum lakalpa* contains an historical section in the manner of a *purana* (qv) 'precisting' the events from the time of the Buddha down to the 8th century AD, when he was presumably written.

C

Cakrabarti (Chakravarty)

Amiya (b 1901 Serampore), Bengali poet. He received an MA in philosophy and literature, Patna University, and a doctroate at, Oxford University; he taught at several colleges and universities in India and in the United States, Canada and Australia. In 1963, he received the Sahitya Akademi award for his book of poetry, *Ghare Pherar din* (Homecoming). Presently he is professor of philosophy at State University College, New Paltz, New York, Amiya, for some time Tagore's personal secretary, was initially influenced by Rabindranath; both subscribe to a similar positive, mystical philosophy. But the two differ in their approach to poetry. Tagore seems to have written after contemplating; Amiya seems to write after observing. He observes and records his physical surroundings. One can follow him via poetry as he moved through Bengal or Europe or the United States, whence he continues to write today. Some books include *Khasra* (Rough Draft, 1938); *Parapar* (On Opposite Shores, 1953); *Palabadal* (Change of Time, 1955).

Campantar

(7th century), Tamil poet, with Appar (qv) the principal author of *Tevaram* (the first seven books of *Tirumurai* (qv). His work appears as *Tirumurai* I-III. Legend states that, when hungry as a baby, Campantar, in Cirkali, was suckled by the goddess Parvati, whereupon he sang his first hymn. At the request of the Pantiya queen Mankaiyark'araci, Campantar went to the south to save the country from the Jainism professed by the king and many of his subjects. Apart form the sentiment of *bhakti* (qv)

Campantar's poem, like all those of *Tevaram*, relate to various shrines of the god *Siva*, which are in consequence known as *Patal perra stalam* (Shrines that have received song).

Campu

See **kavya.**

Canakya

Minister of Candragupta Maurya, see **Kautilya.**

Cand Bardai

Rajasthani poet, **see raso,**

Candar

Krisan Urdu writer, see **Chandar,** Krishan.

Candidas

Bengali poet. The same historical problems that vex the question of the identity and date of Vidyapati (qv) apply to the great Vaisnava poet Candidas. Legend has it that he was born in the late 14th century in Birbhum district. It is certain only that a poet by the name of Candidas ('servent of Candi') flourished before the time of the Vaisnava saint. Caitnya (b 1486), for it is said in biographies of the saint that he read such a poet 'with pleasure'. In fact, as is the case with Vidyapati. It is certain that there were at least two poets who signed their poems Candidas. One Candidas who wrote on the RschaKrsna theme was Baru-Candidas (Baru meaning a Brahmin temple attendant this Candidas served a temple of the form of the goddess called Vasuli), His work is the long cycle now called *Srikrsna-kirtan;* the name was given to the untitled manuscript by its editor, Basantaranjan Ray, when it was first published in 1916. Linguistic evidance indicates that the text is as old as the early 15th century, though the manuscript itself may be as recent as the 18th; internal inconsistencies also suggest updating in the language of the text. The cycle concerns itself with the very earthy aspects of the love affair between Radha and Krsna set in the form of a dramatic dialogue between the lovers, and between on or the other of them and the old woman go-between Barai,. In the cycle Krsna, though frequently reminding the others of his divinity, acts very

much the lusty and often cruel young man, out to satisfy his desires without regard for the consequences; Radha is portrayed with great sensitivity as the young girl at first tentatively, then hoplessly, in love. The poems also show such deviant characteristics of the later nonpuranic Vaisnava tradition as Radha being married at the time she falls in love with Krsna. These poems have done more than any other text to set the warm, human tone of later Vaisnava religious poetry.

Since the beginning of the 20th century, vast numbers of poems with the signature Candidas have emerged, so many that scholars have wondered if it was possible for one poet to have produced them all. On textual examination, it has become clear that they are in fact from the hands of several poets. At least one of these was a Sahajiya (Tantric) poet, whose poems are more drily doctrinal than those of the earlier Candidas; he was from all points of view a lesser poet. The later Candidas also lived after Caitanya, for his doctrine points to religious developments that took place only after Caitanya's life had been interpreted from the Sahajiya point of view.

The most famous legend associated with the name Candidas is that of his love for the washerwoman Rami. Because of his love, the romantic story goes, he was excommunicated from his Brahmin caste. Not only did he openly declare his love for a woman of low degree, but glorified her with the title 'Mohter *gayatri*' (the *gayatri* being the most sacred ritual formula in brahmanical Hinduism). If there is any truth in the legend, it perhaps suggests that this Candidas was a Sahajiya, for one of the tenets of that belief is the union of high and low, and in fact the conjuntion of all opposites.

Candragomin

Ancient Indian writer, see **Buddhist literature.**

Cankam

classical Tamil 'Academy', see **Ettuttokau,**

Cantu Menon

Oyyarattu or **Chandu Menon** (1847-99). Malayalam novelist. A member of the Madras Civil Service, he developed a passionate

interest in the English novel at the age of forty and from then on began to devote all his leisure time to novel reading. After an unsuccessful attempt to translate Disraeli's *Henrietta Temple* he decided to write an original novel in his mother tongue so that fellow speakers of Malayalam should know what a novel was. So he published *Indulekha* (1889), the first novel of any consequence in Malayalam. It is the story of a middle-class family in south Malabar and suggests a number of ways in which the customs of that society could be changed for the better. A second novel, *Sarada* (1892), showing the perils of litigation, was never completed.

Cattanar

(6th-8th century), calssical Tamil poet. No biographical data are available. *Manimekalai,* an epic in 30 cantos, tells how the beautiful heroine, daughter of Kovalan and Matavi (see *Ilankavatikal),* becomes a Buddhist nun, and avoiding the attentions of Prince Utayakumaran, is involved in many miraculous adventures, becoming the involuntary cause of the prince's death. As a work of art, *Manimekalai* is unsuccessful. The story itself is lost in confusing details, the heroine's character is uninteresting and unconvincing, and art is sacrified to Buddhist philosophy and propaganda. It preaches detachment from the world, service to all living things, and pity for animals, but it also attacks Jains and others. There are only a few great moments in the text, mainly lovely similes and brilliant metaphors.

Cattopadhyay (Chatterji).

Bankimcandra (b 1838 at Kantalpara, d 1894, Calcutta), Bengali writer. Son of a rural tax-collector, he was given a modern education and became the first graduate of Calcutta University. He served as a government official in various parts of Bengal for thiry years. He had a good knowledge of English and English literature, and at first wrote in English: a novel, *Rajmohan's Wife* appeared in 1864. In 1872 he founded the literary monthly *Bangadarsan* (Mirror of Bengal), where most of his novels appeared. Towards the end of his life he turned to orthodox Hinduism and encouraged its traditions.

Bankimcandra is often called the father of the Indian novel;

under the undoubted influence of Walter Scott both in structure and in the romantic approach. He introduced the historical novel into Bengali literature, his choice of themes and their trreatment being in keeping with the patriotic feeling of the time and the effort to revive the former glory of India. The song *Vande Matram* (I sing the praise of the Mother, ie India) in the novel *Anandamath* (The Mission House of the Anandas, 1882), about the heroic resistance of the Sanyasi hermits to the Muslims and the British, became the first hymn of the Indian movement for independance. Bankimcandra's rejection of certain modern trends towards social reform can be seen in his social novels, where the ideal of womanhood is presented in the spirit of the old traditions. Inspite of the literary shortcomings, of his novels (in the development of the plot, the vocabulary and characterization), he takes major credit for the emergence of the modern Indian novel, for popularizing good reading among the broad public and for the encouragement of Bengali Journalism. Other novels (and their translations):

Durgesnandini (1865; C.C. Mookherji, *The Chieftain's Daughter,* Calcutta 1903); *Kapalkundala* (1866; D. N. Ghosal, Calcutta 1919); *Mrnalini* (1869); *Bisabrksa* (1873; M. S. Knight, *The Poison Tree,* London 1884); *Candrasekhar* (1877; M.N. Ray Chowdhury,. Calcutta 1904); *Bajani* (1877; P. Majumdar, Calcutta 1928); *Krsnakanter uil* (1878; D.C. Ray, *Krishnakanta's Will,* Calcutta 1918); *Rajrimha* (1881), *Debi Caudhurani* (1884; S.C.Mitter, Calcutta 1946); *Sitaram* (1886; S. Mukherji, Calcutta 1903).

Chattopadhyay (Chatterji)

Saratcandra (b 1876 Debnandapur, d 1937 Calcutta), Bengali writer. Son of poor parents, he had no higher education; he spent many years outside Bengal, prticularly in Bihar and Burma. He began to write stories at 17, then published nothing further for ten years. Fame came then rapidly, and he devoted himself to writing. His books appeared in many large editions, many being translated into other Indian languages, dramatized and filmed. From the outset he was influenced by Thakur (qv) in style and language, but his work (almost 30 books) is more concerned with soical questions. It deals mainly with the lives and problems of

the middle classes, and the decadence of landlord society. He often featured the problems of women, and castigated the soical inequity and family oppression of women in India. On the other hand, his work is highly emotinal and often sinks to sentimentality, a quality which made him the most widely read writer in india, but prevented his work from recongnition abroad. His best work, as literature. is that with autobiographical features, particularly the four volume novel *Srikanta* (1915-31). Other novels: *Caritrahin* (Bad Man, 1917); *Debdas* (1916); *Pallir samaj* (Village Society, 1916); *Grhadaha* (House Afire, 1919); *Ses prasna* (Final Question, 1931).

Caudhari

Raghuvir,Gujarati writer, see **navalkatha.**

Cayankontar

(11th -12th century), Tamil poet at court of the Cola king Kulottunka (1064-1113). No detailed biographical data are available. *Kalinkattupparani* (after 1110) is a war-poem in honour of Kulottunka's victory over the Kalinga. *Parani* is a war-poem in honour of the Cola land, the devilish havoc caused by their warrior husbands on the battlefield, and the misery of the widows in the enemy country. It is a typical court war-poem,exploiting with great vividness sensual eroticism, the gruesome aspects of war, with occassinal gory humour. A master of onomatopoeia, Cayankontar has no equal in Tamil literature in depicting the nightmare of war and the grotesque and fontastic.

Cekkilar

Tamil poet, minister under the Cola king Kulottunka I (1064-1113) and author of *Periyapuranam,* the twelfth book of the *Tirumurai* (qv). His work is of 1286 stanzas, divided into 72 cantos, and it tells the stories of the 63 Saiva hymnist-devotees known as *Nayanmar,* that include Campantar, Manikkavacakar (qqv) and others. Unlike many of the Tamil *puranas* (qv), *Periyapuranam* is purely local in its source material, and it is not based on a Sanskrit model. It is not a single story epic, but a collection of 'biographies'. Apart from those already mentioned this work includes such great devotees as the Ceraruler Ceraman Perumal, Cuntarar's contemporary, and Kannappanayanar. When the latter saw the

eye of the Sivalinga bleeding, he plucked out his own eye to replace it and so stopped the flow of blood; he would have done the same for the other eye had the god not stopped him. *Periyapuranam* is written largely in the *viruttam-metre.*

Cellappa

Ci.Cu.(Chellappa, C.S. ;b 1912), Tamil poet, writer, critic and editor. He is the most unorthodox and modern-oriented Tamil critic. In 1959 he founded an influential journal, *Eluttu* (Writing), open to *avant garde* writing and modern criticism, absorbing Western influences, and striving for the creation of new prose and poetic diction and style in Tamil. In 1962 he published in Madras a pioneer collection of 63 poems by 24 poets, entitled *Putukkuralkal* (New Voices), with his own programme introduction. Thanks to him, the years 1959-62 were a decisive turning-point in modern Tamil literature. The 'new' poets, gathered round Cellapa's review and publishing house, broke radically with the traditional literary past, preoccupied with contemporary and hitherto ignored subjects, they experiment with language and form but do not reject Tamil cultural heritage.

Chairil Anwar

Indonesian poet, see **Anwar,** Chairil.

Chakravarty

see Cakrabarti,

Chandar Bhan

Indo-Persian poet, see **Brahman.**

Chandar

Krishan (b 1914 Lahore). Urdu prose writer, for some years general secretary of the Progressive Writers' Association (see *progressive writing*). later editor in Bombay, He moved from idealism and romanticism towards the critical realist method. His early short stories were not free from idealization of patriarchal village life, but later he criticized the evils of Indian society, entering fully the fight for democracy and against fascism. His first, partly autobiographical novel *Shikast* (Defeat 1939) depicts the life of the peasants and the efforts of progressive young Indian

intellectuals. His later prose reflects the hardships of life in the lower strata of Indian society.

Chandogya-Upanisad

see **upanisads.**

Chandu Menon

Malayalam novelist, see **Cantu Menon.**

Changampuzha

Malayalam poet, see **Krsna Pijja,** Cannampuza.

Chatterji

see **Cattopadhyay.**

Chattopadhyay

Harindranath (b 1898 Hyderabad), Indian author writing in English; his mother tongue is Bengali. Started writing at the age of 8 and by 14 had written many plays. His *Five Plays* (1937) reveal his social consciousness and realism but are too heavily coated with purpose; eg *the Parrot* is dedicated 'to all those whose morality is not a parrot's cage'. Of his historical plays *Siddhartha: Man of peace* (1956) is the most ambitious, portraying the main events of Buddha's life. Chattopadhyay is now an active leftist politician.

Chau Kambet Bantoh

Cambodian folktale, see Thmenh Chey.

Chaudhuri

Nirad C. (b 1897 Kishorganj), Indian author writing in English; his mother tongue is Bengali. Educated Calcutta University. Essentially a self-taught man, with almost cncyclopaedic knowledge of aspects of European life and history Journalist, later full time writer. The *Autobiography of an Unknown Indian* (1951) shows that he is abnormally sensitive to the odour of death and decay. The major theme is the origin and death of the Indian effort to create a modern culture of the humanistic sort on basis of an East-West cultural synthesis. It is a study of his life and times in Bengal and is now in its second edition having received worldwide acclaim as a prose masterpiece. The two basisw co-ordinates of his study of Indian culture are time and

space, history and geography. This thesis has special relevance to the problem of the Indian writer in English. though as part of the wider predicament of the westernized minority. He feels himself a European Aryan, enslaved by the tropical snares of the Indian subcontinent. This explains the paradoxes of his Anglophilea,his contempt of the cheaply westernized, and his ambivalence towards British rule in India. Chaudhuri was invited to England for a five-week visit in 1955 and crsytalized some of his impressions in a *A Passage to England* (1959).The *Continent of of Circe* (1965) is a fantastic history of modern India and indology. In 1970 he was working on an account of India since partition and a biography of Max Mullar.

K.Raghavendara Rao, *An epitaph for the British Raj* (CEIWE 346-58); Chayavad,

The Indian analogue of Romanticism, started in Bengal where R. Tagore (see Thakur) was its leading representative. In Hindi literature *chayad* flourished from 1920-35, in an atmosphere of national awakening and patriotic movement (Gandhi) . It drew inspiration from India's cultural heritage and English Romanticism. Fundamentally individualistic, it began us a kind of emotional revolt against feudal conventions and feters, the court poetry and Mahavir P. Dvivedi's (qv) ratinalism and classicism. The main subject of *chayavad* poetry was the beauty of Nature whereby Nature was considered asian animated being, endowed with human emotions, and *Weltschmerz* was the essence of many a lyric poem. The philosophical background was *sarvcetanvad* (Panpsychism), whereas *isvarvad* (Thesim) was the philosophical basis of *rahasyavad* (qv), a mystical and a pessimist trend within the movement. Famous *chayavad* poets in Hindi literature were J. Prasad, S.T Nirala and S. Pant (qqv). M. Verma (qv) and Ramkumar Verma were mainly *rahasyavad* poets . Not confined to poetry, *chayavad* also influenced prose, espacially the historical novel and literary criticism.

Chellappa

C.S., Tamil Poet, see **Cellappa, Ci. Cu.**

Cipalunkar

Visnusastri (1850-82), Marathi essayist and journalist. The

appearance of his periodical *Nibandhamala* in 1874 is generally taken to mark the emergence of modern Marathi letters from the hesitant and transitional period that followed the impact of the west on traditional literature. He later founded two influential newspapers, *Kesari* and *Maratha,* which are still extant.

Cittar

(**siddhas,** the **siddhar,** c 10th-14th century), a group of mediaeval Tamil poets. Some of the cittar belong to an even later age (17th-18th century) and the *cittar* tradition seems to be alive even today. They can be defined as an esoteric school of mystic poets, connected with the tantric and yogic tradition of Hinduism elsewhere in India (North Indian *siddharcaryas).* The term means 'those who have attained *siddhi*'. ie 'occult. miraculous power'. In Tamil literature, the *cittar* line proper begins with Tirumular (7th century AD or later) in his *Tirumantiram,* and ends with Tayumanavar (1706-44). Traditionally, the Tamil *cittar* trace their origin to the sage Agastya. Their work is characterized by heterodox, even anti-Brahmanic religious and philosophical views, vital interest in medicine and alchemy, social protest, and the introudction of colloquial speech into poetry. Their verses are often deliberately ambiguous and obscure: only a practising *cittar* yogi should be able to unlock the esoteric meaning. The most important Tamil *cittar* poets were Civavakkiyar, Pattirakirlyar and Pattinattar. 527 stanzas are ascribed to Civavakkiyar, probably one of the earliest amongTamil *cittar.* He is the greatest mediaeval rebel against orthodoxy, sacerdotalism, and the Hindu establishment; as a poet, he is powerful, independent, crude and striking. The greatest poet of the schools is Pattinattar (14th century), the author of *Pattinattar Patal* (632 stanzas), the greatest relativist and pessimist of Tamil literature.According to him, life is a tragedy, man the seat of vileness and egoism, and woman the filthy temptress. A mixture of tynicism and pathetic helplessness, of abuse and appeal, is typical of his fierce and forceful stanzas.

Civavakkiyar

Mediaeval Tamil poet, see **cittar.**

Cuntaram Pillai

Alappurai Perumal (1855-1897), Tamil scholar and poet.

Professor of Philosophy in the Maharaja's college, Trivandrum, he published works on mediaeval Tamil literature and on the history of Travancore. He is best known for his *Manonmaniyam* (1891), 'a play in Tamil verse, after the Shakespearean model', the plot of which is based on 'The Secret Way', one of Bulwer Lytton's *The Lost Tales of Miletus* (which were themselves written in verse).

Cuntarar

(9th century), Tamil poet, the third author of *Tevaram,* who composed the last book there of (ie *Tirumurai,* qv, VII). He was a Brahmin from the south Arcot district, who married two women of low caste. He sang of the reciprocal love between God and man and, in an interesting passage, suggests that God does not withhold His grace from His devotees even if they sin. He considered himself as a woman in love with God as her husband. Cuntarar is said to have died at the age of 32.

Cuppiramaniya Aiyar

Varakaneri Venkatecan (1881-1925), Tamil writer. A fervent opponent of British rule in India, V.V.S. Aiyar (as he is always known) spent ten years in exile in Pondicherry. Under Gandhi's influence he gave up his ideas of violent revolution and became a supporter of *ahimsa*. He wrote a number of biographics in Tamil of European revolutionary figures, including Garibaldi, Mazzini and Napoleon. For many critics, however, he is more important in the history of Tamil prose as the first writer of short stories, a collection of which appeared under the title *Mankaiyarkkaraciyin katal* (The Love of Mankaiyarkkaraci, 1916?). Among his English writings is a most perceptive study of Kampan's (qv) epic, *Kamba Ramayana. A Study* (Delhi 1950).

Cuppurattinam

Kanaka (pseud, Bharthithasan, b 1891 Pondicherry, d 1964 Madras), Tamil poet, brought up in the French cultural atmosphere. A teacher of Tamil, he was later active in politics and became one of the main ideologists of the Dravidian movement. He wrote many poetical works, from lyrical and epic poems on classical themes and deeply intimate lyrics to radical

political songs and propagandist harangues. His best work reveals great talent and independence as well as mastery of diction and form. Main works: *Paratitacan Kavitaikal* (3 vols. of poetry, 1938-55); *Etirparata muttam* (Unexpected Kiss, 1938); Alakin cirippu (Smiles of Beauty, 1940); *Kutumpa vilakku* (The Family Lamp, 1941); *Katal ninalvukal* (thoughts about Love, 1944); *Tamilivakkam* (The Tamil Movement, 1945).

Currimbhoy

Asif (b 1928), Indian *play* wright writing in English. Educated at Bombay and Berkeley, California. Oil company executive. First recognized in America. He himself translated his works into Hindi and the regional languages. Works: *The Dol Drummers* (1961 *The Dumb Dancer (1962), Om* (1962), *Thomson a Canvas* (1963), *The Captives* (1963) *Goa* (1964), *The Hungry Ones* (1966).

Cuvaminata Aiyar

U. Ve. (Dr. U. V. Swaminath Aiyar, 1855-1942), Tamil editor, philologist, textual and literary critic and writer. Born in an orthodox Brahmin family, he was given a traditional education and became professor of Tamil and Tamil literature (1880), first in Kumabakonam, then at Presidency College Madras. Together with Damodaram Pillai (1832-1901), he started the work of editing Tamil classical texts (in Oct. 1880; the first to be published was *Civakacintamani* in 1887), and became thus one of the two rediscoverers' of the classical literature, and the father of the Tamil renaissance. The last of his great editions was that of *Kuruntokai* (1937). Though he was not well-versed in Western-style textual criticism, his editions are extremely careful, with glossaries, various readings, and valuable introductions. His autobiography *En Carittiram* (1940-42 in a journal, 1950 as a book), gives a charming, often naive, but always engaging picture of the first bloom of Tamil cultural rinascimento. Among other works, *Nan kantatum kettatum* (What I Saw and Heard, 1938) makes very asant reading.

D

Damle

Krsnaji Kesav, Marathi poet, see **Kesavsut.**

Damodaragupta

(8th-9th century AD), minister of king Jayapida of Kashmir, poet and author of a late *kavya* (qv) work *kuttanimata* (Teaching of a Bawd). It contains instructions imparted by a procuress to a concubine, concerning the acquisition of fortune from a young rich client through the application of the art of erotics. It is a scholarly work which makes abundant use of ornamental poetry and Sanskrit lexicography, and is quoted by later poets (eg Kalhana, qv) as such. Damodaragupta treated his topic with pedantic fervour and his influence is evident in later works of the same type, such as Ksemendra's *Samayamatrka* and *Kalavilasa* (11th century AD). All such works provide valuable material for the study of cultural and social conditions of their period.

Damrong

Prince, Thai historian, see **Phongsawadan** and **Prachum Phongsawadan.**

Dandin

(c650 AD), wrote the *Dasakumaracarita* and, possibly, the *Avantisundarikakatha,* only recently discovered. His work on poetics, the *Kavyadarsa,* runs to about 660 verses. More than 500 of these verses are concerned with figures of speech. The work as we have it is possibly incomplete: at III.71, for example, he speaks of a subject to be treated in the chapter on *kata,* fine arts,. No

such chapter exists. Dandin writes in a delightful, simple style and his striking ideas and lovely expressions were much praised by the later tradition. The *Dasakumaracarita* is one of the great prose works in Sanskrit. It is a charmingly irreverent collection of secular tales. Earlier generations condemned the work for its lack of moral judgement; the very quality that today justly endears it to modern readers. This work was also left incomplete.

Das

Jibanananda (b 1899 Barisal, d 1954 Calcutta), Begali poet. Born and raised in East Bengal in a Brahmo family, he received his MA in English at Presidency College and Calcutta University, and studied law for three years. He taught English at several colleges. For a short period, he was an editor of the *Swaraj* newspaper. In 1955 he received posthumously the first Sahitya Akademi award for his book of poetry *Banalata Sen.* An obstacle in the progression of Bengali literature, as perceived be the young poets of the 20's and 30's was the pervasiveness of Tagore's (see Thakur) influence. Jibanananda is considered the first poet to successfully break free of this Tagorian influence, in his *Dhusar pandulipi* (Grey Mansucripts, 1936). His language is simple; he never hesitated to use what was then considered 'unpoetic language'; English words find their way freely and naturally into his Bengali poetry. The individual's (procbably his own) concern with time and death, with human love or rejection and deceit, together with images drawn from lush Bengal and also from a somewhat ancient and distant Wast Asia comprise the substance of much of his earlier poetry. He was considered a romantic and criticized by the Marxists for his lack of social conscience. World War II, independence which brought with it partition of Bengal, and the influx of refugees which followed partiiton, all affected him, as evedenced in his later poetry,. Never extremely popular during his lifetime, Jibanananda Das is now probablty the most respected and popular post Tagore poet in West Bengal he is becoming more and more popular in Bangladesh. Further Books : *Jhara palak* (Falling Feathers, 1927); *Manaprthibi* (The Great World, 1944); *Satti tarar timir* (The Darkness of Seven Stars, 1948); *Rupasi Bamla* (Bengal the Beautiful, 1957); *Bela abeld kalbeld* (Time, Untime and Time Apart, 1961).

Das

Sarala (14th century), Oriya poet. Farmer by origin, with no Sanskrit education, he composed an Oriyan version of the *Mahabharata* (qv), introducing many new elements and episodes of native origin and turning the characters of the classical heroes and heroines into Oriyas. The work, told in a simple rustic language, has always been the favourite book of the masses of Orissa.

Dasam Granth or Dasvem Padsah ka Granth

('The Book of the Tenth King')a collection of writings of the late 17th and early 18th centuries composed in a number of languages, all recorded in the Gurmukhi script. When the tenth Sikh *guru,* Gobind Singh (1666-1708), produced the standard revised version of the *Adi Granth* (qv), he did not include his own works, and the *Dasam Granth* purports to be a collection of these, as compiled after his death by one of his most important followers, Bhai Mani Singh (d 1738). There is nowadays, however, a consensus of scholarly opinion that much of *Dasam Granth* is not the work of Guru Gobind Singh humself, but that of poets attached to his court at Anandpur in the Sivalik hills, where local traditions of devotion to the goddess Candi (Kali, Durga) are doubtless responsible for the many poems devoted to her. Individual views differ as to precisely which works are to be regarded as the work of Gobind Singh. Much work remains to be done on the text itself and the history its transmiss in before definite statements can be made. The contents of the *Dasam Granth,* which are for the most part in verse and some form of Hindi (usually Braj), may be summarized as follows :(i) a group of liturgical texts, which may confidently be attributed to Guru Gobind Singh, incuding the prayer known as the *Jap Sahib,* and a number of hymns in the form of *savale* and *caupaiam;* (ii) the *Akal Ustat,* a long poem in praise of God; (iii) the *Bacitra Natak,* a Braj poem which purports to be the autobiography of the *guru;* (iv) a number of poems on different Hindu avatars; (v) three poems on the battles of the goddess Candi against demons, based on the *Markandeya Purana,* of which two (known as *Candi Caritra)* are in Hindi, while the third, *Candi di Var,* is the only work in the

Dasam Granth to be written in pure Panjabi, and is in the form of a traditional Panjabi heroic ode; (vi) the *Zafarnama,* a short Persian poem in the form of a letter of defiance to the Mughal emperor Aurangzeb, the chief enemy of Gobind Singh:; (vii) the *Pakhyan Caritra,* some 400 prose anecdotes about the wiles of women, with which may be grouped the similar *Hikayats,* written in Persian, and which are generally agreed not to be the work of Guru Gobind Singh.

Datta (Dutt)

Michael Madhusudan (b 1824 Sagardanri, d 1873 Calcutta), Bengali poet and playwright. Educated in an atmosphere of admiration for European culture, he became a Christian. He was of considerable learning, travelled in France and England, and led a stormy, irregular life filled with errors and extravagances. After attempts to write poetry in English (*The Captive Ladie,* 1848), he introuduced a new modern spirit into his Bengali poems and plays, and sucessfully adapted certain European verse forms especially the sonnet. His lyrics were subjective in mood, reflective, yet with modern ideas of social progress; they spoke for the revolt of the younger generation against ancient traditions. Although his greatest epic *Meghnadbadh* (The Death of Meghnad, 1861) draws on the *Ramayana* (qv) it is informed with the spirit of the modern age; formally significant was the introduction of a new epic line based on that of English blank verse and moremalleable than the classical Bengali line. Datta's place in the history of Bengali drama is ensured by his plays of social satire and romantic dramas.

Datta (Dutt)

Sudhindranath 9 b 1901 Calcutta, where d 1960), Bengali poet and critic. After receiving his BA he studied law and for an MA in Egnlish at Calcutta University. He was associated with the literary magazine, *Sabuj patra,* and with the newspaper, *Forward.* He accompanied Tagore in Japan and the United States, 1929, and visited Europe several times. He founded and edited the literary jouranal, *Paricay* (see Bandyopadhyay), and taught comparative literature, Jadavpur University, Calcutta. Sudhin was by birth and by choice an aristocrat. He professed to be a

materialist but not a Marxist. His vocabulary a Sanskritic, even archaic at times; he played with old words and coined new ones. And because he used it, the Bengali language is richer today,. Some books; *Orchestra* (1935); *Sambarta* (Catalclysmic Clouds, 1953); *Kulay o kalpurus* (The Abode and Orion, 1957).

Daulat Kazi

Bengali poet, see Alacl.

Dave

Haribhadra, Gujarati poet, see **arvacin kavita.**

Dave

Narmadasankar, Gujarati poet, see **arvacin kavita.**

Dayaram

Gujarati poet, see **pada.**

De, Bisnu

(b 1909 Calcutta), Bengali poet. He received MA in English, Calcutta University. He was associated with *Paricay* magazine (see Bandyopadhyay) from its inception, and helped found and edit the literary quarterly, *Sahitya patra*. In 1965, he received the Sahitya Akademi award for his book of poetry. *Smrti satta bhabisyat* (Remembrance, Reality, the Future). He retired as Professor of English, Maulana Azad College, Calcutta, in 1969. Bisnu De, an excellent poet and critic, is extremely well read in both Western and Indian literatures, classical and modern, and uses these liteary traditions in his own creations. He has moved from a romantic writer of love lyrics to a poet which views the world in Marxist terms. He continues to write poetry and probably has the greatest influence of Bengali writers of today. Some books: *Urbasi o Artemis* (Urvasi and Artemis, 1933); *Sahityer bhabisyat* (The Future of Literature, 1952): *Sei andhakar cai* (I Want That Darkness, 1966).

Desai

Jhinabhai, Gujarati poet, see **aravacin kavita .**

Desai

R. V., Gujarati writer, see **navalkatha.**

Dev

Malayalam writer, see Kesava Dev.

Deval

Govind Ball (1855-1916), Marathi dramatist. Author of seven plays that are mainly adaptations of Sanskrit or English originals, but one *Sarada* (1899) has a social reformist theme that had immense appeal and influence in its time

Devara Dasimayya

Kannada poet, see vacana.

Devaraksita Jayabahu Dharmkirti

(14th -15th centuries), Sinhalese monk who lived at Gadaladeniya near Kandy, and conducted the Ordinations of 1396 as *sangharaja* ('King of the Monks'). Besides a Sinhalese work on Pali grammar, he wrote *Nikayasangrahaya* (finished in 1390), a history of the Buddhist monastic order in Ceylon, and *Saddharmalamkaraya,* a prose translation of a book of Pali stories, Vedeha's *Rasavahini,* which contains lengthy semi-historical accounts of early Ceylon history.

Dhananjaya

Indian writer on dramaturgy, see **alamkarasastra.**

Dhanika

Indian writer on dramaturgy, see **alamkarasastra.**

Dharmapada (Pali, Dhammapada)

One of the shorter of the canonical or paracanonical texts of the Buddhist schools of the Lesser Vehicle (see *Tripitaka*). In the Pali canon, it is one of the texts included in the *Khuddaka-nikaya* of the *Sutta-pitaka*. In the Sarvastivadin school its counterpart is the Sanskrit *Udanavarga,* which, inspite of its name, is not connected with the Pali *Udana*. In addition to these, a manuscript of a different recension, in the north-west Prakrit (Gandhari) written in the Kharosthi script, was discovered in 1892 near Khotan in Chinese Turkistan. Of this latter, approximately three-eighths of the text has been lost. It is not known to which school this recension belonged. The recension of the

Mahasanghika school is known only from two sections *(varga)*and a few isolated verses quoted in the *Mahavastu* (qv). The earliest Chinese version, translated in 224 AD, contains as its nucleus a recension almost identical with the Pali *Dhammapada,* but has 13 additional chapters, some from the *Udanavarga,* and others from another text as yet unidentified, but in all probability the *Dharmapada* of yet another school. Apart from the complete canon of the Theravada school, only portions (in some cases, mere fragments) of the canons of other schools of the Lesser Vehicle survive.It is thus possible that some of these numerous schools (traditionally 18 in number)possessed still other different *Dharmapada recensions.*

The contents of the versions known to us are all similar in nature. They are collection of ethical and gnomic verses, grouped in chapters (*varga,* Pali *vagga)* bearing ethical or descriptive titles, for example, *yamaka* 'twinned verses', *apramada* 'vigilance', *papa 'sin',* *trsna* 'worldly desire', *jara* 'old age ', *puspa* 'flowers', and so forth. What is striking, however, is the fact that the surviving recensions, while having a large number of verses and *varga*-titles in common show great differences in length, in the inclusion or exclusion of many verses, in the order of arrangement even of the verses and *vargas* which they share, while the same verse is frequently placed under different *varga*- titles in different recensions. The Pali *Dhammapada* has 423 verses, in 26 vaggas ; there are good grounds for assuming that the Gandhari Prakrit text had approximately 540 verses, also in 26 sections; while the *Udanavraga* has over 1,000 verses, in 33 *vargas.* In view of all these differences, it is impossible to reconstruct a 'primitive *Dharmapada*' which might have been the common source of the known versions. It is equally certain that the Pali *Dharmapada* has no claim to be the original text. Inspite of the high and sometimes extravagant praise which the Pali version has sometimes received , the poetical quality, as one might expect in didactic verses, is for the most part mediocre, with only an occstional stanza of real poetic merit.

Numerous translations of the pali *Dhammapada* in the main western languages : convienent is that by S. Radhakrishanan, Oxford, 1950 (which to a large extent is pieced together from

earlier English translations); *Udanavraga*, e.i. F.Bernhard (Gottingen 1965, 1968); the *Gandhari Dharmapada*, ed. J. Brough (Oxford 1962). See the introduction to this last for a more detailed discussion of the problems involved.

Dharmasastra

(300 BC-500 AD), Indian sacred treatise. This Sanskrit term refers to the science of the Hindu saccred law; it is to be compared with the sciences of the three other Hindu goals in life---*artha, kama* and *moksa*.More particulary, the term denotes texts composed for the most part in the *sloka* (qv) meter (*anustubh*), dealing with Hindu religious and social law. These texts are based in part upon the *dharmasastra*, prose texts of an earlier period, as well as upon the general oral tradition scriptural exegesis. Each authority disputes the views of several antecedent jurists, many of them otherwise unknown to us, and as the law continued to be expanded in this way, *dharmasastra* texts are difficult to date, some include the laws of behaviour of the king (*rajadharma*) and rules for the perfomance of rituals. Most important, however, are the discussions of the *varnasramadharma*, the rules for the four classes (priest, warrior, merchant and servant) and the four stages of life (student, householder, forest-dweller, and ascetic). See also *smrti*.

Dharmasena

Sinhales monk who translated the 300 stories of the Pali Commentary to the *Dharmapada* (qv) into Sinhales prose in the mid-13 centuary. The style is a remarkable mixture of library and colloquial features, which remains unique. I is especially notworthy for similes and for punning treatment of words.

Dhola-Maru ra Dhua

An ancient ballad in Old Western Rajasthani (OWR) which must have its origin in Marwar, but which is known under various forms all over north-western India. The *duha* and *doha* (couplet) is a very popular symetrical form which OWR inherited from Apabhramsa. The *Dhola-Maru* is a remarkable specimen of ancient folk-literature, in which the freshness and simplicity of style enhances the charm of arrive, legend. To bring back to his

city, Narvar, his young bride Maruni or Maru, to whom he was betrothed in infancy and who is waiting for him in the far-away, desert Pugal, the hero, Prince 'Dhola', must overcome the stubborn resistance, wily tricks and supplications of his second wife, the proud princess Malvani. Escaping from Narvar under cover of night, he crosses the Aravalli mountains and the whole desert land of Marwar in a single day, mounted on his fast-running and wise camel. Vivid dialogues and short but suggestive descriptions of old Marwar alternate with pathetic songs on the theme of *viraha,* the torment of separation of a loving wife away from her spouse, which increases with the coming of the rains. Faithful love wins, and the hero and heroine, after surmounting terrible dangers, happily reach Narvar. This romantic ballad (with its evidently plebeian, rural background) is also a kind of hymn to Marwar, Maruni's victory is the civtory of Marwar, a harsh, desert land, which prides itself above all on the radiant beauty and supreme charm of its gay, brilliantly clad women. Besides the ancient *duha* version, there are several other forms of the legend, one of them being composed mostly in prose: the *Dhola Maru ri Vat by* Kallol (1620AD)

Dhvani

('suggestion' or 'implied morning') refers to the Indian theory that was first propounded in the celebrated *Dhvanyaloka (Kavyaloka)* of Anandavardhana, a Kashmiri literary critic who lived in the 9th century AD.The Indian tradition helds, and most modern scholars would agree, that this is the single greatest work on literary citicism in Sanskrit. It consists of four chapters. Each chapter contains *karikas* (verses) with a *vrtti* (prose explantion). The whole work contains about 115 *karikas*. It is possible that the *karikas* are not by Ananda and may predate him slightly. Ananda's theory, which he elaborates in great detail, quoting and carefully analysing a large number of Sanskrit verses, is that beside the denotative and secondary function of the words, there is a third power, which he calls *vyanjana* (suggestivity), an element of language not previously recognized. It is through this function that one reaches the suggested meaning of a poem, so different from the 'literal' meaning. Ananda develops three main types of suggestion:

Vastudhvani, where a situation is suggested. An example of

this is where a lonely wife indicates to a traveller that she is willing to spend the night with him. The second variety is where a figure of speech is suggested. The third variety, and the real heart of Ananda's theory, is called *rasdhvani.* This is when an emotion, or an imaginative experience (*rasa)* is suggested in a poem. A successful poem awakens the sensitive reader (*sahrdaya*) to the beauty of love without being too ovious or crude, without directly naming the emotion (*svasabdavacya*).

By emphasizing that the central coevern of literary criticism ought not to consist of mere grammatical analysis or acquiring proficiency in recognizing and categorizing figures of speech, Ananda infused a discipline that was beginning, in its increasing preciosity, to turn away from the broader issues of literary criticism, with a fresh and vital approach. The later tradition recognized his greatness and very few authors dared to ignore the new dimensions ananda brought to criticism. Ananda's theory is carefully elaborated in lucid and lively Sanskrit. One senses immediately that one is in the presence of a creative mind whose deliberations are of importance to all literary critics. But it is not only the precision of the thinking that appeals to us ; the beauty of the language and the profundity of the insights compel attention.

Dignaga

Indian Buddhist logician, **see Bhartrhari (I).**

Dik Keam

Cambodian writer, see **pralomlok.**

Dinkar

(Ramdharisinh, b 1908 Simaria), Hindi poet and critic. He started writing when *chayavad* (qv) was declining and *pragativad* (qv) rising. Both movements left their mark on his works: *Renuka* (1935), *Mitti ki* or (Towards the Earth, 1946), *Dilli* (1955), *Atma Ki akhe* (Eyes of the Soul, 1964), *Sahityamukhi* (On Literature, 1968), etc. *Kuruksetra* (1946) and *Urvasi* (1961, Nirala Award) are masterpieces of epic poetry. Th y are based on themes of ancient Indian literature, such as man's moral attitude towards war *(Kuruksetra)* and his conflicts in love *(Urvasi),* but Dinkar treats them in the light of contemporary Indian thought.

Divatia

Narasimharao, Gujarati poet, see **arvacin kavita.**

Divyavadana

(Divine *avadana*), collection of Sanskrit *avadanas* (qv). Many of the tales are taken from the *Vinaya* of the Mulasarvastivadins, and may thus be dated c4th century AD. The redaction of these, together with other stories, into a single collection under the title *Divyavadana,* is probably many centuries later. It is composed of varied materials, and neither the language nor the style have been unified. Its primary value lies in those legend motifs which were lost elsewhere. *Divyavadana* contains some very popular legends, eg the story of Prince Kunala, the Buddha's compassionate disciple and son of Emperor Asoka, who lost his eyesight and regained it by the sheer power of his virtues. This '*Asokavadana*' is preserved as a seperate text in two Chinese versions.

Drama in English (India).

Modern Indian dramatic writing in English is neither rich in quality or quantity as the natural medium or conversation is the mother tongue and it is difficult to make a dialogue between Indians in English sound convincing. The modern Indian theatre stems directly from the West. By the time it was introduced the hold of Sanskrit over all literature was broken. The growth of modern drama has of necessity been a provincial concern.

Dutt

see **Dutta.**

Dvivedi

Mahavirprasad (b 1864 Daulatpur, d 1938), Hindi writer. He served as a railway-employee, ultimately head clerk to the District Traffic Superintendent in Jhansi. From 1903 to 1920 he was editor of the literary journal *Sarsvati.* After his retirement he became headman of native village.Through his writings critical he established the standard prose of modern Hindi. He encouraged poets to abondon the traditional Braj Bhasa and to write in Hindi. Pointing out the ideals of modern Hindi nationalism he became a source of inspiration to many writers and poets.

E

Ettuttokai

(The Eight Authologies), with *Pattuppattu* (qv) forms the corpus of classical Tamil poetry. The poems of *Ettuttokai* range in length from short lyrical stanzas of 3 lines to narrative poems of several decades of verses (in *Kalittokai*). The poems are ascribed to a great number of different authors; since the language , diction and style, as well as the prosody and rhetoric are highly conventionalized, it is almost impossible to distinguish individual authors. However traditonally , and with some justification, the poets Kapilar, Paranar and Nakkirar (qv) are considered to be the most outstanding. Individual poems were anthologized into *tokais* (collections) sometime in the middle of the 8th centuary AD if not later, and compiled into the great corpus *Ettuttokai* some time before the 13th-14th centuary AD. The absolute majority of the poems, however, is much earlier: internal and external evidence points to Ist centuary BC-3rd centuary AD for individual poems.

The poetry with its highly uniform, conventionalized language, style and subject matter has the characteristic features of bardic songs composed for the appreciation of fairly sophisticated listeners of the ruling aristocracy of Tamilnad. However, it is entirely secular, and deals with the total experience of man in a world which was perceived and conceived as divided between two (and only two) spheres of activities: making love, and fighting wars. Hence, the entire subject-matter *(porul)* of poetry is divided into main genres, *akam* (erotic poetry) and *puram* (war poetry). In fact, the themes covered by these two terms are

broader: the *akam* genre deals with many aspects of man's private, domestic life above all with all phases and situations of love, including permarital, wedded and extramarital love; the *puram* poems describe not only all posible phases of warfare, but also public affairs and political life. Love as conventionalized in this poetry, may be wellmatched (*peruntinai or* mismatched love and *kaikkilai* or 'one sided affair') on wellmatched. In the latter case, love should be described within the framework of five physiographic regions (*ain tinnal)* five 'landscapes' corresponding to five phases of love: *palai* dealing with elopement and search for the girl, *kurinci* dealing with (first) union of lovers, *mullai,* separation and patient waiting, *marutam,* infidelity, and *neytal,* anxious waiting. The heroes of love-poetry are fully anonymous and typified; in contrast, the heroes of the *puram* genre are frequently individualized as concrete, historical and quasi-historical persons. About a quarter of the total corpus are war-poems, about three quarters deal with love.

The following anthologies (in possible chronological order) belong to *Ettutokai: (i) Ainkurunuru,* (The collection of) five hundred short (poems)', having 3-6 lines each, ascribed to five poets, and dealing with well-matched love. (ii) *Kuruntoka,* The collection of short (poems)'. 400 stanzas ascribed to 205 bards, ranging from 4-8 lines, on well matched love. (iii) Narainai '(The collection of poems) on excellent tinais', 400 songs ranging from 8-13 lines on well-matched love. (iv) *Patirruppattu,* 'Ten Tens', a collection of panegyric poems in praise of the kings of the Cera dynasty of Kerala. The Ist and the 10th decades are lost. (v) *Akananuru,* The four hundred (poems) in the *akam* genre', also called *Netuntokai,* 'The collection of long (poems), 400 stanzas on well-matched love, ranging from 13-31 lines. (vi) *Purananuru,* 'The four hundred (poems) in the *puram* genre,' containing stanzas of different age on heroic themes, historically very valuable. (vii) *Paripatal,* a late classical collection, partly traditional love-poetry and partly *bhakti* (qv) poems dedicated to the gods Tirumal and Cevvel, and to the river Vaikai. Of the original 70 poems in the *paripatal* metre, 24 are extant in full. (viii) *Kalittokai,* 'The anthology in the *kali* metre', a late classical collection of 150 narrative and lyrical love-songs, dealing with well-matched and

ill-matched love situations. A rather late legend, for the first time fully developed in Nakkirar's commentary (650-750 AD) to *Iraiyanar Akapporul,* ascribes the majority of classical Tamil poetry to a body of poets assembled in three 'academies' or 'colleges' (*cankam),* particularly to the Third Academy in Madurai. It seems that in the 5th century AD there indeed existed a 'college' of Tamil poets and critics under royal patronage in Madurai, and later some facts were mixed with much fiction, until in the age of commentatorwas the legend of the 'Academies' received its final shape.Form the purely lieterary point of view and as a part of the universal cultural heritage, many of the 2,381 classical Tamil poems reached the summuit of excellence of Indian literature; they are definitely the best ever produced in Tamil creative writing.

F

Firaq

Gorakhpuri (real name Raghupati Sahay, b 1896 Gorakhpur), Urdu lyric poet. He was jailed early for support of the Indian freedom movement; then he served as Under-Secretary in the Indian National Congress and later taught at Allahabad University. He is a master of the Urdu *ghazal* (see Vol. III) and quatrain; his early poetry reflects his nationalist and revolutionary feelings. In his numerous volumes of lyrics, eg *Ramz-o-Kinayat* (Mysteries and Metaphors, 1947), he fills the traditional *ghazal* form with novel ideas on women, love and beauty; he sings of a woman who enjoys equal rights with men. His erotic quatrains *Rup* (Shapes, 1947) are a syntheses of Western and Islamic culture and of ancient Hindu and Buddhist motifs. They enriched Urdu from Sanskrit.

G

Gadgil

Gangadhar Gopal (b 1923), the leading Marathi short-story writer of the post-war era. Doyen of the 'new short-story' he has published many collections including *Kabutarem* (Doves, 1952), *Talavatil candanem* (Moonlight on the lake, 1954). A few of his stories have been translated into English.

Gadkari

Ram Ganes (1885-1919), Marathi paywright (especially *Ekac pyala,* Just one More Glass, 1917) and lyric poet under the pen-name of Govindagraj. A short selection of his poems have been translated into English.

Gandavyuha

Ancient Indian novel, see **Buddhist literature.**

Gangesa

(13th centuary AD), Indian logician, author of the *Tattva-cintamani.* This work marked the begining of a new critical approach to the doctrines of the Nyaya school of philosophy, and was followed by numerous commentaries and sub-comentaries as well as original works by later authors. This school, known as the Navya-Nyaya ('the New Logic'), flourished in Mithila and Bengal unit about the 18th centuary, and produced many important philosophers, among whom Raghunatha Siromani (*floruit* early 16th centuary) deserves special mention. The Navya-Nyaya has been stigmatized as 'scholasticism of the worst description '(A. B. Keith); but this is a mistaken judgment. In

reality, the contribution of the new school was of outstanding phisophical significance. It developed a new technical Sanskrit apparatus which, though at first sight extremely complex and cumbersome, represents an effort to formalize the expression of philosophical concepts in a rigorous and unambigous terminology. In many ways, Navya-Nyaya can be compared with the devlopment of modern Western symbolic logic in the 19th and 20th centuries, and did in fact discover several important theorems of logic some centuries before they were known in Europe.

Gangopadhyay (Ganguli)

Narayan (b 1918 Baliadangi, d 1970 Calcutta), Bengali writer, literary historian and critic. He came of a country family and studied in Calcutta . After teaching at secondary schools he became reader of Bengali Literature at Calcutta University. Beginning with short prose forms, Narayan went on to write novellas and novels. The earlier short pieces were mostly drawn from a rural environment and were marked by uncompromising criticism of superstition and backwardness, and of the repressive policy of British colonial authorities. After India gained indepenedence he turned more to city life for his themes, to the lower middle class and their problems. His work betrays a passionate concern for human suffering and the vain struggle to resist unbearable conditions and pressures. His favourate theme is the suffering caused by the divison of Bengal in 1947, and the refugees from East Pakistan. Chief works: *Srestha galpa* (Best tales, 1952); novels *Upanibes* (Colony 1943); *Silalipi* (Writing on the Rock, 1949); *Nil diganta* (Blue Horizons, 1958); *Megher upar prasad* (Castles in the Air, 1963).

Gita

see **Bhagvadgita.**

Gitagovinda

see **Jayadeva.**

Gobind Singh

Sikh guru, see **Dasam Granth** and **Adi Granth.**

Gokhale

Aravind Visnu (b 1919), Marathi short story writer. With Gadgil (qv) one of the founders of the post-war, realistic short story. He was published numerous collections.

Gonsalves

Jacome, a Konkani Brahmin from Goa, who came to Ceylon in 1705 as a Roman Catholic priest and lived in the Kandyan Kingdom. He started a school of Sinhalese cristian literature, written in a particular linguistic style.

Gosvami

Hemcandra (b 1872 Gaurangsatra, d 1928 Gauhati), historian of Assam and Assamese literature, editor of texts and poet. Son of a poor family, with both traditional Brahminic erudition and a modern education obtained in Calcutta, he became a teacher, later a government official. Gosvami greatly helped to preserve and edit many works of Assamese classical and folk literature. He was entrusted by the government with the task of collecting manuscripts, many of which he then edited with erudite commentaries. His Asaudya *Sahityar Chaneki*, or *Typical Selections from Assamese Literature* (Calcutta 1927, 29), In seven volumes, comprise, in sensitive compitaion, the best stamps of Assamese literature, from the beginings up to modern times. these activities were a strong impetus to the Assamese nationalist movement at the beginning of the present centuary.

Govindagraj

Marathi poet, see **Gadkari,** Ram ganes.

Granth

Sikh scriptures, see **Adi Granth and Dasam Granth.**
grhyasutra, see **vedanga** and **sutra.**

Gupta

Bhairavprasad, Hindi writer, see **ancalik upanyas.**

Gupta

Maithilisaran (b 1886 Cirganv, d 1964), Hindi poet. He established himself as a poet under the guidance of Mahavirprasad

Dvivedi (qv) while writing *Bharatbharati* (1912), a poem of Hindu nationalism, which earned him the title of National Poet (*rastrakavi).* His devotion to Rama, an incarnation of God, led him to write the epic poem *Saket* (1932), a modern *Ramcaritmanas* (see Tulsidas), in which he depicted his ideal Hindu society. He was the first generally accepted poet who wrote in modern Hindi and became later the poet of Gandhi's ideas to the Hindi speaking world.

Gurdas Bhalla

Bhai (d 1637), Panjabi poet. Converted to Sikhism in 1579, was first posted as a missinory to Agra, from where he was later recalled by Guru Arjan to act as his amanuensis when he was compiling the original versions of the *Adi Granth* (qv). After the death of Arjan in 1606, he became an important leader of the Sikh community during the troubled period which followed. Gurdas own Panjabi compositions, although not included in the *Adi Granth*, have an established place in the Sikh canon and are described as the 'key to the *Granth*';they consist of 39 *vars*, the form used for Panjabi heroic verse, consisting of a number of rhymed stanzas (*pauri).* While valuable evidence of contemporary Sikh beliefs, the *vars* are somewhat crude when viewed as literature, although they contain much vivid homely imagery. Gurdas also composed 566 Braj *Kabitts*.

Gurulugomi

(c1200), lay author. He provides the earliest examples of connected Sinhales prose in *Dharmapradipikava,* a learned Sanskritic Budhist treatise, and *Amavatura,* a set of narrative stories from the life of the Buddha, constructed from a judicious mixture of Pali texts and written in a non-Sanskrit '*Elu*' style. This style does not appear in later prose works.

H

Haidar

Qurratu 'l-'ain (b 1927 Aligargh), Urdu novelist, short story writer and translator, daughter of the Urdu writer S. H. Yildarim. She was educated at Lukhnow and after partition left for Pakistan, but in recent years returned to India. Her first short stories appeared in 1947, and were followed by two other collections, and by three novels. Her novel, *Ag ka darya* (River of Fire, 1959) expressing in symbol and allegory the development of Indian history, has won the greatest acclaim.

Hala

(?nd centuary AD), Indian anthologist, a Satavahana emperor, apparently Pulamayi II. He collected the *Gahasattasai* (Seven Hundred Songs) in Maharastri in the musical *arya* metre; they portray village life, perhaps round a nucleus of actual folk songs in the spoken dialect of Maharastra, as contrasted with the archaic administrative language of the inscriptions. Their vernacular allusiveness, expressible only by intonation, was appriciated by the critic Anandavardhana as the most sophisticated flight of *dhvanikavya* where the whole meaning lies in the implication (see *dhvani*). The viewpoint is usually that of the woman as lover, either described or speaking.

Hariaudh

(Ayodhyasimh Upadhyay, b 1865 Nizamabad, d 1941 Banaras), Hindi poet and prose writer. He was a teacher then a clerk and later lectured at Banaras University. He wrote his verses at first in the Braj dialect, but since 1914 in literary Hindi. In the

first modern Hindi epic, *Priya-pravas* (The Beloved's Exile, 1914), composed in Sanskrit metres, he used the traditional Krsna-theme (Krsna's stay in Mathura) to point out that the national cause is more important than personal troubles; he depicted Radha as a brave self-sacrificing woman. *Cokhe caupade* (Acid Couplets, 1924) is an anthology of satirical verses. The story *Devbala* (1899) in prose criticizes the system of forced marriages.

Haribhadra

Indian Jain writer, see **Jain literature.**

Hariscandra, 'Bhartendu'

(1850-85), Hindi poet, dramatist, essayist and journalist. Born in a prosperous *vaisya* family of Banaras, he travelled widely in India in his youth and was well-versed in Western and Perso-Islamic, as well as Hindu cultural traditions. He came to maturity at the moment when a sense of national identity, dominated by a consciousness of Hindu identity, was spreading to upper India. His prolific writings establish the use of modern Hindi as a vehicle for literature. They include verse in the traditional Braj Bhasa dialect, essays on historical, antiquarian, social and political subjects, and dramas, both original and translations or adaptations from Bengali and Sanskrit. His periodicals *Kavivacansudha* (Nectar of Poetry, 1868-) and *Harishchandra's Magazine* in English and Hindi (1873-), have contributed greately to the moulding of contemporary opinion. In his best-known play, *Bharat durdasa* (India's Plight, 1880), he calls for a regeneration of Indian society and sees Muslim, and in part Western, influence as contributing to India's decline.

Harivamsa

Appendix to the *Mahabharata*, see **purana.**

Harsa

(Harsavardhana, Sriharsa), king of Sthanvisvara (Thanesar) and Kanyakubja (Kanauj), 606-648 AD, and latterly overlord of most of northern India: author of three Sanskrit dramas. The *Ratavali* and *Priyadarsika*, both *natikas* in four acts, deal with episodes from the well-known cycle of legends concerning King Udayana and his queen Vasavadatta, other parts of which had

earlier been dramatized by Bhasa (qv). In the former, the daughter of the king of Ceylon, betrothed to Udayana, is ship-wrecked, and though finally brought to the latter's court, is kept anonymous and made to act as a maidservant under the name of Sagarika. The king sees her and falls in love, but is discovered by his chief queen Vasavadatta,. After scenes of jealous quarrel and intrigue, the maidservant is finally revealed as the princess Ratnavali, and is graciously accepted by Vasavadatta as a co-wife for Udayana.

The *Priyadarsika* has almost exactly the same plot, and except for its different heroine and minor variations in the developemnt, might almost be another version of the same play composed in different words. Although these two dramas are by no means plagiarisms of the *Malavikagnimitra,* the reminiscences of Kalidasa's (qv) play are too obvious to have been accidental. Harsa's third drama, the *Nagananda,* is a *nataka* in five acts. It is of interest in having as its main theme the Buddhist legend of the self-sacrifice of Jimutavahana to save the Nagas from the divine bird Garuda. Harsa can hardly be placed in the first rand of Sanskrit dramatists, but his plays are attractive, and contain many excellent verses. (For the author of the *Naisadha-carita,* see Sriharsa)

Ratnavall: German trans, L. Fritze (Chemnitz 1878); *Priyadarsika;* ed. and trans. G.K. Nariman, A.V. W Jackson and C. A. Ogden (New York 1923) *Nagananda:* trans. H. Wartham (London and New York 1911), and P. Boyd (London 1872).

Hemacandra or Hemacarya

(b 1089 Gurjarat, d 1172), Indian Jain poet, commentator, philosopher and scholar, son of a merchant, at whose wish he became a monk. Lived mostly at the Gujarat court, where he exercised strong influence over the king. Thanks to him Gujarat was for centuries a bastion of the Svetambara Jainas and Jain literature flourished there In the 12th-13th centuries. His extensive biographical work *Trisastisalakapuru* (The Lives of the 63 Excellent great ornate epoic in Sanskrit, is based on earlier writers. It is a typical Jain hagiographical work, frequently interspered with long discussions of religion and ethics. An Appendix Section (*Parikitapar-avan),* or *Sthaviravalicarita* (Tghe lives of the Series of the Elders) supplements it. Hemacandra was simple and

original in his *Yogasastra,* one of the most important Jain didactic poems; this gives a short survey of Jain teaching for laymen in simple *slokas* (qv) with a commentary in ornate *kavya* (qv) style and numerous illustrative stories. Other works: *Pramanamimamsa* (a philosophical treatise), *Abhidhanacintamani* (dictionary of homonyms), Anekarthasamgraha (dictionary of synonyms), *Desinamamala* or *Ratnavali (*dictionay of Prakrit words not obviously derived from Sanskrit *Alamkaracudamani* (poetics), *Chandonusasana* (metrics), *Ayogavyavaccheda* and *Anyayogavyavac-cheda* (hymns on Mahavira) and minor treatises.

Hemcandra Gosvami

Assamese historian, see **Gosvami,** Hemcandra.

Hitopadesa

(Beneficial Instruction) Sanskrit collection of fables and tales in prose and verse. Essentially it is a version of the famous *Pancatantra* (qv), supplemented by 'antoher book', as the author himself tells us. The identity of this other book, however, is not known. The *Hitopadesa was writ*ten by a certain Narayana of Bengal, between the 9th centuries and the 14th centuries AD but it differs from its model by retaining only four of its five chapters and by narrating a few stories not found in any extraversion of the *Pancatantra.* The dedactiv character of the book is stressed by numerous educative sentences deducted as moral points from the individual stories. The *Hitopadesa* has been translated into many languages and has exercised a strong influence on the narrative literature of other nations.

Hmannan Yazawingyi

Burmese chronicle, see Kala, **U.**

Hoang-Dao

Vietnamese writer, see **NhatLinh.**

Ho-bieu-Chanh

(real name Ho-van-Trung, b 1885 Binh-thanh, Go-cong province, d 1958), Vietnamese writer. Of a poor family, he was given a Chinese and later a French education at the Saigon *lycee.* 1906-37 he held various offices in Cochin China, including that

of provincial governor. After 1946 he took no part in political life. He was prolific writer, being the author of over 60 novels and many short stories, written in popular language and lively style. He is known mainly to readers in South Vietnam, Chief works: *Ai lam duoc* (Who Can Do It ? 1912): *Chua tau Kim-quy* (Captain of the Kim-quy, 1913): *Cay dang mui doi* (Troubles of a Life, 1923).

Ho-chi-Minh

(Real name Nguyen-tat-Thanh, also known as Nguyen-ai Quoc or Nguyen the -Patriot, b 1890 Kim-lien, Nghe-an province, d 1969 Hanoi), Vietnamese revolutionary and statesman. He was the main initiator of the founding of the Communist Party of Indochina (1930), and was President of the Democratic Republic of Vietnam from 1945. From the outset of his public life, at the end of World War I, he was active as an anticolonialist, and later as a Marxist, writer. Some of his numerous speeches,, letters and appeals equal the best examples of patriotic prose of Vietnam's past, eg *Thu gui tu nuoc ngoai* (A Letter from Abroad, 1941) *Ban Tuyen ngon doc lap* (The Declaration of Independence of the DRV, 1945), *Chong nan mu chu* (Against Illiteracy, 1945), *Loi keu goi toan quoc khang chien* (Appeal to Nation-wide Resistance, 1946), *Loi keu goi thi dua yeu nuoc* (Appeal to Patriotic Emulation, 1948), *Ve dao due each mang* (On Revolutionary Morality, 1958), *Ban Di chuc* (Testament, 1969), Written in a clear, original style and simple popular language, they won Ho-chi-Minh the reputation in the DRV of one of the geatest. One of his best works is a short novelette *Aki* (1950). For more than ten years there was a hiatus, but during the Kuala Lumpur period Idrus issued a volume of short stories (*Dengan Mata Terbuka,* With Open Eyes, 1961) and a novel *(Hati Nurani Manusia,* Man's Inner-most Self, 1963). These, however,do not rank with his best writing from Indonesia. The latter was direct, hard-hitting and stylistically quite different from pre-World War II writing. Idrus will occupy a permanent place in Indonesian literature for his short stories. Other works: *Soerabaja (1946): Kediahatan Membalas Dendam* (Wickedness Takes Revenge, 1949).

I

Ilankovatikal

(5th-6th century AD), Tamil poet, according to tradition a prince of the Cera family, to whom is ascribed the earliest epic poem in Tamil literature, *Cilappatikaram* (The Lay of the Anklet). Nothing definite is known about him. The story of the poem is said to have taken place some time in the 2nd century AD, since the hero of the 3rd book, Cera king Cenkuttuvan, and Gajabahu I (171-193 AD) of Ceylon, mentioned in the poem, wre contemporaries ('Gajabahu synchronism'). The plot is based on a popular story. A young couple, Kovalan and Kannaki, belonging to the rich merchant class of Kaverippattinam, lead a happy life, until Kovalan abandons his wife for Matavi, a charming dancing girl. After a quarrel they part, Kovalan returns home, and, having lost his entire fortune, accepts Kannaki's anklet to raise the money on which he wants to start new life. They travel to Madurai, where Kovalan becomes the victim of a thieving goldsmith's plot. He is put to death upon which Kannaki sets fire to Madurai, and is reunited with Kovalan in heaven. The third book describes the establishment of the cult of Kannaki transformed into Pattini, Goddess of Chastity, in the Cera capital. The epic in 30 cantos is a masterpiece of narrative and lyrical poetry. The story moves swiftly and dramatically, the characters are painted with supreme skill. Though the work is basically Jaina in outlook and the *karmic* interpretation of events is important, there is nothing schematic about the actions of the characters. The descriptions are vivid, often magnificent; the use of lyrical stanzas is full functional. The work contains the essence of old

Tamil culture and portrays an entire civilization. It has been translated into English, Frech, russian and Czech.

Iraiyanar

(probably 5th-6th century AD), classical Tamil author. No biographical data are available. He was the author of probably the most ancient of the theoretical works on the erotic *akam* genre of literature, *Akapporul* (Grammar of Love) or *Kalaviyal* (Treatise on Secret Union). The work contains 60 *sutras* (qv) of lucid and continuous text dealing with the physiology and psychology of premarital love, and with the rhetoric of ancient Tamil erotic poetry.

Iramalinka Pillai

Svami (1823-74), Tamil poet, otherwise known as Iramalinkasvami. He is the author of *Tiruvarutpa* (Song of Divine Grace), and some other minor works of Saivism. From the age of 16 when he visited the Saiva temple at Tiruvorriyur, north of Madras, he wished to become a preacher. He set out the tenets of Saivism, frequently employing technical grammatical terms or alternatively using various devices of word play. His verses satisfy the strictest metrical rules.

J

Jagannathapanditaraja

Indian writes on poetics, see alamkarasastra.

Jain literature

In India is both canonical and non-canonical. The core of the former is the Jain Canon, codified (according to Jainist tradition) a thousand years after the death of the founder of Jainism, the religious reformer Jina, by his proper name Vardhamana, known as Mahavira (c599-527 BC, Pava in Bihar), of the Ksatriya family of the Jantrka clan.Left home when about 30 and lived in the forests, preparing for his work as a preacher; he then taught for 30 years the principles said to have been enuniciated by the Tirthamkaras, 23 legendary sages, Vardhamana himself being the 24th Tirthamkara. These principles are embodied in Jainism today. It is a pluralist religion, recognizing the existence of matter and of the soul, which is reincarnated until, purified from the consequences of its actions, it attains *nirvana,* eternal beatitude at the highest point of the cosmos.

All that remains of the Jina's teachings are the aphorisms which, arranged in sequence by his disciples and transmitted by oral tradition,form the basis of the Jain Canon; it was given its final form in the second half of the 5th or early in the 6th century AD, The Canon known as *Siddhanta* or *Agama* is written in Ardhamagadhi Parkrit and comprises 45 works dealing with the lives of the saints and with the monastic life, stressing strict asceticism and on-violence, describing the terrors of Hell, in a conglomeration of old traditions, legends and teachings,

commandments, and cirtues, dealing with prayer, physiology, anatomy and embryology teachers and pupils, discipline, astrology, repentance, etc. Nor is the form unified some of the works are encyclopaedic, other in question and answer form, written in simple prose interspersed with verses or in very sophisticated strophes in complicated metres, with numerous aphorisms, metaphors and simile. The Canon, however, belongs only to the Svetambara sect, and is not recognized by the Digambaras. A wealth ofcommentaries grewup round the Canon, at first in Ardhmagadhi and Maharastri, later in simple or classical Sanskrit, and in modern Indian languages in the modern era.

The non-canonical literature is also considerable; Jainism influenced and enriched the literatures of Gujarati, Hindi, Tamil and Kannada, particularly in ascetic poetry. Secular Jain literature is no less significant, however, headed by the humorous tales so popular in India. There are also many dramas and didactic works. The non-canonical Jain literature was sometimes written in the simple language of the people, and sometimes produced masterpieces of ornate court poetry. There were many outstanding Jain authors, of whom one of the most fertile was Haribhadra (8th century AD), traditionally reputed to have written 1,444 works, of which 88 have been found; he wrote verse and prose, systematic scientific treatises and philosophical works. Famous is the poet, commentator, philosopher and scholar Hemacandra (qv); well known are also the poets Vimala Suri, Dhanesvara, Bhavadeva Suri, Laksmana Ganin, Siddharsi, Dhanavala, Amitagati the novelist Padalipta Suri, the dramtist Ramacandra, the philosopher Samantabhadra, and the poet and scholar Asadhara.

Jainendrakumar

(Anandilal, b 1905 Kauriyaganj), Hindi writer. His family was active in Gandhi's movement and Jainendrakumar gave up his studies during the civil disobedience campaign of 1920-21. Unsuccessful as a businessman, he spent some time in jail as a political prisoner and lived on the unreliable income from his writings. In his short stories he further developed the technique of his friend Premcand (qv). His novels, *Sunita* (1932), *Tyagpatra* (Resignation, 1937), *Sukhada* (1952) ao, deal with problems of the

Indian middle-class. Jainendrakumar combines a psychological approach with Gandhian views. His philosophical essays show his independent way of thinking about the essential problems of India: *Samay aur ham* (The Times and Us, 1962).

Jambhaladatta

Sanskrit writer, see **Vetalapancavimsatika.**

Janakiraman

Ti. (b 1921 Tevankuti), Tamil writer. He was educated in Madras University, became a journalist and and teacher and worked in All-India Radir in Madras and Delhi. He wrote short stories, novels, dramas and travel books, drawing upon everyday life in urban middle-class families in Tamilnad. He is an honest and realistic writer without affectation, with a vivid, plastic style and rich, though temperate diction. Main works: *Mokamul* (Thorn of Passion, 1961), along ambitious novel; *Amma vental* (Mother Came, 1965), an excellent novel about a sinful mother; short story collectin *Civappu riksa* (The Red Riksha, 1956); travels in Japan, *Utaya curiyan* (The Rising Sun,1967).

Janamsakhi

term applied to hagiographies of Nanak, the first Sikh *guru* (1469-1539) , written in the Gurmukhi script. Their language is either Panjabi or the north Indian religious *lingua franca* known as *Sant Bhasa (Sadhukkari).* The *Janamsakhis* are in the form of more or less brief anecdotes known individually as *sakhi* (('evidence') or *gost* ('disputation'). These are proose, with frequent verse quotations from the Guru's hymns,. Much the best known of the *janamsakhis* is that traditionally ascribed to Bhai Bala, a disciple of Nank, but now recognized to be a recension of earlier material by an heretical sect of the early 17th century. Of a similar date are the so-called *Puratam janamsakhi* and the recently published. *MiharbanJanamsakhi.* Although historically unreliable, the *janamsakhis* are important as the first significant works of Panjabi prose.

Jatakas

('birth stories', c3rd century BC-3rd century AD or later), Pali collection of tales of the Buddha's former births, consisting

of verses and prose narratives. Only the strophes (*gathas),* believed to have been uttered by the destined Buddha, are considered as canonical, while the tales in prose form a commentary on them, later written in extenso. Each 'story of (the Buddha's previous) birth' (*jataka)* is embedded in another narrative which supplies connecting links with some occurrence in the Buddha's historical existence, and which has been added much later. The collection of Pali *jatakas,* contains 547 tales arranged in 22 sections (*nipdia)* on purely formal grounds (increasing number of verses). Some *jatakas,* however, comprise more stories embedded in the main narrative, while several tales occur more than once, but with different verses. The stanzas (*gathas)* are of varying age, but they are often composed in an archaic language and some of them may come from a pre-Buddhist period. They are sometimes no more than gnomic utterances of memorical verses that should recall a story, while at other times they present dialogues or even narrative of epic proportions. The tales in prose are said to be a translation from old sinhalese, which is itself a translation from an earlier Pali form. Thus, in the preserved form,they are definitely later, pershaps from around the beginning of the Christian era. The introductory tales are still later and many of them were probably written in Ceylon.

Jatakas preserved a vast amount of narrative lore illustrating the daily life of the ancient Indian people; they include secular tales and fables of any kind provided that one of the characters in the tale was future Buddha. Thus, they supplement and modify the scanty picture of ancient India provided by Brahmanical sources and offer ample material for the study of narrative lore and fables which were applied here in order to illustrate Buddhist ethical ideals. The stories are preceded by an Introduction called *Nidanakatha* (1st century BC or later), which gives the Buddha's previous history both before his birth and during his last life until he attained Buddhahood. This commentatorial account provides for a comparison with canonical records for a critical appraisal of history and legend in the Buddha's biography.

Jayadeva

(12th century AD), Sanskrit poet of Orissa, author of the *Gitagovinda.* Singnature verses (*bhanitas)* within the poem give

clues to the poet's history. Although actual names vary in manuscripts, a strong tradition makes him the son of Bhojadeva and Ramadevi, born in Kindubilva (village near Puri in Orissa, less convincingly in Birbhum West Bengal). He was inspired by his wife, the dancer Padmavati. He compares himself with the poets Umapatidhara, Govardhana, and Dhoyi, all of whom are associated with the Bengal court of Laksmanasena (c 1185-1205 AD). Traditional accounts also place Jayadeva at this court. Tradition is corroborated by the existence of *Gitagovinda* verses in Sridharadasa's *Saduktikarnamrta,* an anthology compiled c1205 AD,. Also, a verse from the poem is quoted in an inscription in Patan dated 1292 AD.

The *Gitagovinda* is dedicated in devotion to Krsna. Intense earthly passion expresses the comples relatoinship of love between Krsna and his devotee. The poem elaborated variations on the theme of separated lovers' passion and culminates in the ecstatic reunion of Radha and Krsna. The emotional drama unfolds in twelve movements of songs (*padavalis),* composed in rhymed, alliterative, moric metres and linked together by recitative verses in classical Sanskrit metres. They are true lyrics, meant to be sung with appropriate melodic patterns (*ragas)* and rhythmic cycles (*talas).* They are sung by Krsna, Radha, and her friend who acts as a go-between. Interpretations of the *Gitagovinda* are numerous and varied, but none can convincingly divorce the meaning of the poem from the context of Jayadeva's unique Sanskrit songs.

Translations in European languages are too numerous to list; in English, *Light of Asia and the Indian Song of Songs,* E. Arnold (London 1875); *Sri Jayadeva's Gita-Govinda,* G. Keyt (Bombay 1940); *Gitagovinda* M. Varma (Calcutta 1968); *Songs from Jayad; Gitagovinda,* Barbara Stoler Miller (Mahfil, a Quarterly of South Asian Literature, Vol VII, 1971).

Jayakantan

T. (Jeyakanthan, Dandapani, b 1934), Tamil writer, A critical realist and rationalist, he went through a Marxit period and then mellowed into a committed humanist, dealing in his many short stories and novels with the life of the workers and middle classes

in the towns of Tamilnad. His tyle is direct, simple and powerful. Main works: stories *Anum pennum* (Men and Women, 1953); Ittayam (Dawn, 1954); *Yukacanti* (Ages Meet, 1963); novels *Valkkai alaikkiratu* (Invitation of Life, 1957); *Parisukkuppo* (Go to Paris, 1966).

Jnanayasas

Indian Buddhist poet, see **Buddhist literature.**

Jnanesvar or Jnandev

The first great poet in the Marathi language. He flourised at the end of the 13th century AD, under the Yadava King Ramadevarao of Deyagiri, northern Deccan. A number of works are attributed to him, by far the most famous being a copious versified commentary on the *Bhagavadgita* (qv) the *Bhavarthadipika,* commonly referred to as *Jnanesvari,* which was completed in 1290 AD. Composed in the popular *ovi* metre, this work is remarkable for the elegance and fluidity of its style as well as for the loftiness of its religious inspiration. It also constitutes one of the oldest and most precious specimens of New Indo-Aryan literature. Its original form, however, is somewhat uncertain; it was edited in the second part of the 16th century by the Marathi poet Eknath, who gave what he claimed to be the authentic version.

Though a devotee of Krsna, Jnanesvar, in the *Jnanesvari,* appears steeped in Vedantic tradition and acquainted with Saiva Yoga; he names as his own *guru* (religious teacher) Nivrtti, a spiritual descendant of Gorakhnath. Actually the principal form of *bhakti* (qv) advocated in the *Jnanesvari* is *guru-bhakt* (devotion to one's *guru*), Krsna himself appearing as the perfect and infinitely merciful *guru.*

The Maharashtrian tradition also attributes to the same Jnanesvar a number of short lyrics called *abhangas.* However, the language, style and even contents of the *abhangas* are very different from those of the *Jnanesvari* and they could have been composed by another poet. Jnanesvar is nevertheless considered in Maharashtra as the founder of the whoel lineage of poet-saints who composed hymns in honour of the god Vithoba of Pandharpur. The devoted pilgrims of Pandharpur are known as

Varakaris and Dnyandev, Maharaj is today revered as an incarnation of the supreme Lord by all *Varakaris,* who devoutly sing the *Haripath* and the *abhangas* attributed to him on their way to Pandharpur.

Josi

Ilacandra (b 1902 Almora), Hindi writer, of a Kanyakubja Brahmin family of a high rank. He ran away from home and lived in the slums of Calcutta. His friendship with Saratcandra Cattopadhyay (qv) marks the beginning of his career as a successful novelist. Since 1947 he has held high posts with All-India Radio. Like Saratcandra he takes characters from the fringes of Hindu society, whose abnormal behaviour he sees as being due to heredity and psychological factors. Among his best novels are *Sannyasi* (The Ascetic, 1941), *Preet our chaya* (The Ghost and the Shadow, 1944), *Nirvasit* (The Exile, 1946), *Parde ki rani* (The Queen of the Curtain, 1952), *Jahaz ka panchi* (The Ship Bird, 1955). He has also written many short stories.

Josi

Sures, Gujarati writer, see **navalika.**

Josi

Umasankar (b 1911 Sabarakantha) Gujarati poet. Born in rocky northern Gujarat, his early youth was spent in the dry district on the river Sabarmati, often reflected in the images of his early poetry. In the 1930's and 40's he fought in India's non-violent revolution, the Satyagraha movements, and was jailed. He studied at Ahmedabad and Bombay, and taught literature at Gujarat University, of which he is Vice-Chancellor. He was awarded the Bharatiya Jnanapith Award, 1968. No major writer has a simple, unit relatin with his age. In Josi's poetry from *Gangotri* (The Origins of the Ganges, 1934),to *Abhijna* (Awareness, 1968), the ambiguity of an age finds its iconic expression. His artistic perception of reality necessarily involves mythic contradictions. It is not a broken multiplicity but a profound mythicality which alone can unify contradictions. In his creativity, immages within a poemand poems within his poetry often clash and contradict, not to be resolved in a logical conclusion but to grow in a mythic unity.

Indeed his poetry is the poetry of togetherness,in that unique way in which the best of Indian poetry has always been through the centuries. This togetherness is twice realized : as the togetherness of the 'Concrete" (*comcrescere),* which 'grows together', and as the togetherness of the 'Symbolic' (*symballein), which is* ' thrown together'. The natural configuration of reality and the utterly conscious act of creating a human universe are both unified in the mythic ambiguity of his poetry.

His relation with the Gujarati language is also comple. In *Pracina* (The Times Ancient, 1944), his first collection of verse-plays, the sheer joy of expression dominates. In *Mnahaprasthana* (The Ultimate Departure, 1966), the second collection of verse-plays, silence overcomes speech and the short utterances of the ancient characters act as hollow caves rverberating with each other's unspoken, unexpressed being. In *Manthara,* a verse-play about the woman who instigated Rama's exile in *Ramayana* (qv), Josi stretches language to the point where it becomes inhuman, compelling yet starting order echoing through the empty, darkened place. In *Bharat,* a related verse-play, the poet fights back with the other, humane, potential of man's complex langusge. His one-act plays in porse combine the techniques of Sanskrit short plays with that of the modern Western one-act plays. His short stories and a novel mark early stages of his narrative techniques.

He is one of the most perceptive critics and aesthetes in Indian literture today. Equally interested in 'being' and becoming', he looks for the relation between the writer's engagement and his integrity. This is also reflected in his excellent work as an editor and translator. Early in his work, he has introduced Polish poetry (*Gule Poland)* to Gujarati readers, and his translation from Sanskrit drama are gracefully accurate. His poetry has been widely translated into Asian and European languages, Further books; *Nisith* (Midnight 1934), *Visvasanti* (World Peace, 1931); *Kavini Sadhana* (Poet's Process of Achieving Poetry, 1961); *Kavita-Vivak* (Poetics, 1971), *Saili ane Svarup* (Style and form, 1960), *Shakespeare* (1964).

K

Kabir

(d 1518), Indian poet and Hindu sectarian reformer. He was born apparently at Banaras and brought up by Muslim foster-parents. Under the influence chiefly of the sect of Gorakhnath he came to reject the doctrine of Rama as an incarnation of Visnu, and to see Rama as a divine principle, essentially unqualified, with which all other gods might be equated. At the same time he retains an attitude of devotionalism (*bhakti,* qv) inherited from Vaisnava tradition, reinforced by Muslim Sufi mysticism. Kabir's sect continues to the present day. It has never been large, but his teaching, in a mixed Hindi speech, is well known and was an important influence on Nanak, the founder of Sikhism; some of his verses occur in the Sikh *Adi Granth* (qv). Works: *Granthavali* (Collected Verses); *Bijak* (Account Book).

Kabiwala

A particular type of Bengali poet, latter half of the 18th and the first half of the 19th centuries. The songs (*kabi gan*) they wrote or rather composd extemporaneously are sometimes considered vulgar.The subject matter utilized included not only the religious themes, Vaisnava and Sakta, but also more erotic, bawdy material. Their audience was probably more often the illiterate villager than the cultured, wealthy patron. Poetic battles *(kabi larai)* took place. One *kabiwala* would sing a verse on some subject; the opposing poet would have to 'reply' with a verse of his own. These duels could degenerate into mere exchanges of abuse. Antony Firingi, a European, is said to have bested his

adversary in such a battle of the wits.

Kaciyappa Civaccariyar

(17th Cenntury), Tamil poet who lived in Kanchipuram. His *kantapuranam* (1625) based on the Sanskrit *Skandapurana* (see *purana)* is an ambitious work of more than ten thousand stanzas, imitating, in style and diction, Kampan's (qv) *Iramavataram.*

Kadar Yar

(1802-c1850) Panjabi poet of whom little is known, best remembered for his poem *Puran Bhagat,* which draws on a part of the legendary cycle of *Raja Rasalu* Kadar Yar's poem tells how Puran, son of the king Salvan, was sentenced to be mutiliated and hung in a well, after being falsely accused of indecent assault by his young stepmother. After twelve years have passed, he is rescued by the great yogi Gorakhnath, who restores his amputated limbs and gives him magical powers. After being tested by the love of another queen, Puran returns home and forgives his stepmother, but upbraids his father for his cruelty; on being offered the kingdom he declines it in favour of his brother, Rasalu. The poem is written in a series *siharfis,* an acrostic genre popular in Panjabi Kadar Yar also wrote *Hari Singh Nalvedi Var* (1837), in praise of Ranjit Singh's famous general.

R.C. Temple, *The Legends of the Punjab* (1885), Vol. 2, pp. 375-456 (contains a popular version of the Puran Bhagat legend, somewhat different from that outlined above).

Kafi

Panjabi mystical lyrics, see Bulle Sah and Sah Husain.

Kailasam

Indian playwright wiriting in English; his mother tongue is Tamil gave up a distinguished career in geology to write plays. They contain original recreations of the great Indian myths, chiefly inspired by the *Mahabharata* (qv); at the centre of each play is an epic hero. *The purpose (1944)* is about Ekalavya, whose devotion to his guru Drona is as absolute as his compassion for the poor fawns in his wolf-infested forest. His tragedy arises out of the conflict and the destruction of the wolves to which he is led by his noble act of sacrifice to preserve the honour of his guru, an

act which renders him impotent against the wild beasts. *Karna* (written earlier but published in 1946), a much more anbitious play in five acts, unfolds the tragic life story of the hero after whom it is named.In order to create a spotless image of his heroes Kailasam suppresses facts in his originals and creates new'evidence'. Their adversaries are deprived of their trditional appeal and considerably reduced in stature. His style was greatly influenced by Shakespeare and this has helped to cause the archaism of his language. He has an uncontrollable fondness for alliteration. Kailasam was a talented actor and his plays therefore have a uniform technical excellence. The absence of a living theatre has made it impossible for him to improve on his weaknesses. Further plays; *The Burden* (1933), *Fulfilment* (1933) *Keechaka(1949).*

Kajai

Abdul Rahim bin Salim (b 1894 Setapak, Kuala Lumpur, d 1943 Singapore), ' the father of Malay journalism' and a short-story writer. Educated in Malay and for three years in Arabic at Mecca, whither he travelled frequently until the late 1920's. He became correspondent for the Penang weekly *Idaran Zaman* in 1925, and in 1929 was appointed assistant editor of the weekly *Saudara,* founded by Sayyid Shaykh bin Ahmad Al-Hadi (qv). His only novel, *Cherita Dzu'l-Ruhain,* translated and adapted from the Arabic, appeared in 1930-31. During the 1930's he was editor or leading writer for all the major Malay dailies in turn, and an active literary supporter of Malay nationalism. From 1936 he became very widely known from a stream of short stories published in the press, dealing humorously and acutely with everyday life, making a lasting impression on this literary form in terms of both realism and style. Three collections of stories were published posthumously: *Pusaka Kajai* (Kajai's Legacy, 4 vols, 1949). *Banyak Udang Banyak Garam* (Plenty of Prawns Pleny of Salt, 1959) and *Lain Padang Lain Belalang* (Other Fields, Other Crasshoppers, 1961).

Kalhana

(12th century AD). Sanskrit writer. He wrote the unique historical poem *Rajatarangini,* which was a chronicle of the kings

of Kashmir. Kalhana's object was to offer a connected narrative of the various dynasties which ruled Kashmir from the earliest period down to his own time. He reconstructed the earliest part of this history from legends and popular traditions. The material for the middle part of this history was collected from older written rrecords and Kalhana arranged these historical data in a strict chronological order. The final part was, however, an account of the events which the author knew either through personal experience or from accounts of contemporary witnesses. The work is thus of much historical value, besides being a *kavya* (qv) which shows the poetic talent of its author. This also shows the methods used by ancient historians in India. Kalhana reffered to various earlier compositions of the history of Kashmirian kings which he has used. But unfortunately none of them has come down to us. Kalhana's date is fixed generally at 1148-49 AD, from both internal and external evidence.

Kalidasa

(c400 AD), Sanskrit poet and dramatist, by general consensus the greatest of Sanskrit poets. Nothing is known of his life, although much 'biographical' legend has accumulated in later centuries. His date has been much arugued, but it is certain that he cannot be placed later than the date given above. Other arguments, including strong indications of an association with the Gupta dynasty, which saw a renaissance of Brahmanical Sanskrit learning, indicate that the date cannot be much earlier. Attempts to argue for dates as early as the Ist centuary BC can now be dismissed, and it seems almost certain that he flourished towards the latter part of the 4th centuary AD.

Nearly 30 spurious compositions have been attributed to Kalidasa, some of which have been ingenuously explained as the work of one or more poets bearing the same name. The works generally accepted as genuine are seven in number : two shorter poems (*khanda-kavya*), *Rtusamhara* and *Meghaduta*; two epics (*maha-kavya*), *Raghuvamsa* and *Kumara-sambhava*; and three dramas, *Malavikagaimitra*, *Vikramorvasiya*, and *Sakuntala* Among these, Kalidasa's authorship be *Rtusamhra* (The Seasons) has sometimes been doubted, but on insufficient grounds. At most, it may be felt that the poem shows a slightly less mature style

than the others; but the simple explanation is that it was an early work. It treats in succession the six seasons into which the Indians divided the year (the fierce summer, the rains, autumn, early winter, the cold season, and the spring) and gives a vivid description of nature, of the reactions of the animals of the wild, and especially the interplay of the emotions of lovers in the various seasons.

In the *Meghadute* (The Cloud-messenger) a certain *yaksa* (a class of demigods) exiled from Alaka, the Himalayan abode of his master, the god Kubera, asks a thunder-cloud at the beginning of the rainy season to convey a message to his wife sorrowfully awaiting his return. In the first half of the poem, the *yaksa* describes to the cloud the route to be followed, giving many striking word-pictures of the cities and countryside, of the mountains and rivers over which the cloud will pass on its journey. The second half of the poem gives a glowing account of the beauty of Kubera's divine city, and proceeds to tell with moving pathos the melancholy and despair of the lonely wife as she awaits the end of the curse of her husband's exile.

The *Raghuvamsa* (The Dynasty of Raghu), in 19 cantos, is in essence the story of Rama (see *Ramayana),* framed by an account of his ancestors and descendants. King Dilipa of the Iksvaku dynasty is childless, but by humbel service to the divine cow Nandini he obtains the boon of a son, Raghu, who in due course succeeds to the throne(cantos 1-3), and conquers a great empire (4). To him is born a son, Aja(5) , who is chosen in marriage by the princess Indumati (6), and defeats his rivals in battle(7) After the death of the royal couple (8), the kingdom passes to their son Dasaratha, who while hunting accidentially kills a Brahmin boy, and is put under a curse in respect of his own sons (9). Cantos 10-15 tell of the birth and life of Rama. While the narrative here follows in the main that of the *Ramayana,* Kalidasa shows his poetic genius in the manner of telling, and in the brilliance of his descriptive passages. After the reign of Rama's son Kusa (16), the remainder of the poem gives little more than a cursory account of several insignificant kings, the decline of the dynasty ending with the degerer to Agnivarman.

The *Kumara-sambhava* (The Birth of Kumara, the god of

war, also called Skanda and Karttikeya) is very different in subject matter and structure, while displaying the same poetic mastery. In one group of manuscripts only cantos 1-7 appear, while another group contains 17 cantos. Although the eighth canto has been accepted as genuine by most scholars, there is general agreement that cantos 9-17 are a later suppletion by a poet of inferior talent. It is not known whether Kalidasa left the poem incomplete, or whether an authentic ending was lost in the early manuscript transmission. The theme is the threat to the gods by the demon Taraka, who can only be overcome by a son born to the great god Siva by Uma (Parvati). Siva has no thoughts of marriage, but is engaged in religious meditation in his Himalayan hermitage, where Uma attends him as a handmaiden. The god of love, Kama, is sent to cause Siva to fall in love with Uma, but is seen and burnt to ashes by the fire from Siva's third eye. uma then resorts to severe religious austerities, whereby she wins the love of Siva. Canto 7 describes the wedding, and canto 8 the love-making of the divine couple. The poem is enriched by magnificent descriptions of the Himalaya, the Uma's beauty (canto 1) the awakening of spring (canto 3), and the poignant lament of Kama's wife Rati for her dead husband (canto 4).

Of the three dramas, the *Malavikagnimitra* is the least substantial, and, but for the fame of its author, would probably have won little esteem. The hereo Agnimitra is an historical personage, a king of the Sunga dynasty of the 2nd century BC, but the play is not an historical drama. It depicts the king falling in love with Malavika, maidservant and dancing-girl of his chief queen Dharini. After much romantic intrigue, involving also the jealousy of Iravati, Agnimitra's second queen, Malavika is finally revealed as a princess of Vidarbha, already betrothed to Agnimitra; whereupon the two rival queens magnanimously accept her as a co-wife. Compare the use of variations on the same theme by Harsa(qv).

The *Vikramorvasiya* is on a higher level, showing a greater skill in dramatic technique, and a wealth of fine verses. The plot is derived from the ancient Vedic legend of the heavenly nymph (*apsaras)* Urvasi and the mortal king Pururavas, though Kalidasa has remoulded the old story into a gentler and more romantic

shape.In Act I Urvasi is captured by a demon, the king rescues her, and the two fall in love. In Act II Urvasi reveals her love for the king by a message written on birch-bark while she herself remains invisible by her divine power: she afterwards appears in visible form. She is recalled to heaven, and playing the part of Laksmi in a drama before the gods, she inadvertently says that she loves Pururavas, where the script requires 'Purusottama' (Visnu). The inevitable curse is mitigated by Indra, who permits her to live on earth with her lover until he sees their son. Act IV breaks the thread of the plot, but this is more than compensated by the sustained lyric excellence of the poetry. Urvasi has accidentally entered a sacred grove where woman are excluded, and is turned into a creeper. The king's soliloque while, near to madness, he searches for her in the forest, contains some of Kalidasa's finest poetry. In turn the king breeches the various beasts and birds of the forest for news of his beloved. Finally he is guided to a magic gem, and holding this he embrasses the creeper, whereupon Urvasi is retransformed. Meanwhile their son Ayus, without the king's knowledge of his existance, has been brought up in a hermitage; but in Act V events bring him to the court. The earlier curse thus requires Urvasi 's return to heaven; but the tragic ending (almost invariably avoid in Sanskrit drama) is averted: the gods require the assistance of Pururavas in their battle with the demons, and in return are prepared to permit Urvasi to remain or earth as his wife.

The *Sakuntala* (*Sakuntala, Abhiyanasakuntala*) is recognised as the finest of Kalidasa's plays. It was among the earliest Sanskrit works to be made accessible to Europeans, through an English translation by Sir William Jones in 1789, followed by a German version by G. Forster in 1791. Seen only through the veil of translation, the drama was immidiately recognised by Goethe as a masterpiece, and was celebrated by him in a verse of unreserved praise. The plot is based on a story in the first book of the *Mahabharata* (qv), where the aim is to give an account of the birth of Bharata. As in the *Vikramovarsiya*, Kalidasa has with sensitive artistry reshaped and embellished his source-material to produce a work of great charm and beauty. The action opens with the accidental intrusion of the king Dusyanta (Duhsanta),

while hunting in the forest, into the hermitage of the sage Kanva. There, unobserved, he sees Kanva's foster daughter Sakuntala, and falls deeply in love with her. When they meet, his love is returned, and in due course they are united in the Gandharva form of marriage (that is, marriage by mutual consent only, recognised as a valid form of marriage in Hindu legel tradition). When the king departs, Sakuntala in her preoccupation fails to pay due respect to the arrival of the irascible sage Durvasas, and is placed under a curse by him: her husband shall forget her, until he sees again the ring he gave her. As her pragnancy advances, she is sent by Kanva to the king's court; but since she has meanwhile lost the ring in the waters of a sacred bathing-place, the king does not recognize her. After a scene of much pathos, she is carried off by a divine figure. The lost ring is recovered by the city guards from a fisherman who found it in a fish which he has caught. The ring is duly brought to the king, who, on seeing it, immidiately remembers Sakuntala, and grieves that he has now lost her. But he is then summoned to assist the gods in battle against the demons, and is rewarded by being happily reunited with Sakuntala and their son Bharata.

The above summaries cannot convey the outstanding merits of Kalidasa's works; and the numeruous translations, especially of the *Meghaduta* and the *Sakuntala*, too frequently disappoint the reader. Hence none are cited here.

Kalittokai

Classical Tamil anthology, see **Ettuttokai.**

Kaliyanacuntaram

Mutaliyar Tiruvarur V. (pseud. Tiru. Vi. Ka., 1883-1953), Tamil writer , critc, essayist, journalist, philospher, orater, social reformer and politician. His essays, literary criticism and speeches were extremely influential in modern Tamil literary, cultural and linguistic devlopment. Originally an ardent Gandhi-ist, he adopted a form of Marxism, combined with Tamil nationalism. his many writings deal with cultural, linguistic and literary problems, trying also to slove pressing social and poltical needs. Main works: *Tamilccolai* (Tamil Garden, 2 vols., 1935); *Intiyavum vitutalaiyum* (India and Liberty, 1947).

Kalki

Tamil novelist, see **Kirusnamurtti, R.**

Kallol

Rajsthani poet, see **Dhola-Maru ra Duha.**

Kalpasutra

Vedic handbooks of religious practice, see **vedanga.**

Kamalesvar

(b 1932 Mainpuri), Hindi writer for Indian television and later editor of literary papers, outstanding in *nayi kahani* (qv). He writes on themes of lower middle class life, and is a master of suggestive atmosphere, especially the oppressive. Some stories: *Raja Nirbamsiya* (1957); *Khoyi hui disae* (Lost Direcctions, 1963); *Mas ka dariya* (The River of Flesh 1966);

Kamasutra

Ancient Indian book on erotics, see **Vatsyayana.**

Kampan

(c1180-1250 AD), Tamil poet. Though a number of legends exist, not much is known about him. He was born in Tiruva/untur (Tanjore district) and patronized by a chieftain named Cataiyappan. Some consider him the greatest Tamil poet. His main work is *Iramavataram* (The Descent of Rama), a magnificent epic of about 40,000 lines, based on Valmiki's Sanskrit *Ramayana* (qv). Though the poem suffers from excess of rhetoric and exaggeration and from occasional padding, it is a work of supreme art and immense skill in its total command of metre and language. Kampan wasa learned poet, well-versed in both Tamil and Sanskrit literary sources and traditions, and his scholarship is very evident in the work. It is clearly not a translation of Valmiki, but the main story follows the tradition rather closely. However, significant changes are introduced into minor episodes. The epic is based on the rhetoric of Sanskrit *kavya* (qv), but Kampan has utilized the classical Tamil tradition (eg the five landscapes). Thus Kampan's ideal, 'Rama's rule', the heavenly kingdom to be established, though set into an ideal environment of country and city (Ayodhya), has a number of new, very

concrete, and purely Tamil features. In some of the characters there are considerable differences between Kampan and Valmiki (eg Ahalya, and especially Ravana). There is a tremendous difference between Kampan and Calmiki in form: Kampan's poem is rather like a string of self-contained, individual stanzas. Probably the main difference is in the conception of Rama where Kampan has succeeded better than Valmiki in portaying his hero not only as a god but as a true man with a divine mission.

Kanakadasa

Kannada saint and poet, see **Purandaradasa.**

Kanhadade Prabandha

Of Padmanabh, considered by Tessitori as 'the most valuable treasure of Old Gujarati or Old Western Rajasthani'. According to some modern critics, it can easily stand comparison with the celebrated *Prthviraj-raso* (see *raso).* The *Kanhadade Prabandha* is a fairly long work (353 verses, ie 606 lines) composed in various popular metres (with two prose passages) in 1455 AD, by a Brahmin poet, Padmanabh, who belonged to the house of Akhairaj, the Cauhan Rajput prince of Jalaur in southern Marwar. The poem relates the heroic struggle of Akhairaj's ancestor, Raja Kanhadade of Jalaur, against the repeated attacks of the Sultan of Delhi, Alauddin. The struggle ends in the defeat and death of the Rajput hero, of his son Viramdev and of all his relatives in a supreme, desperate fight. With this main theme is interwoven the romantic love of Princess Firoza, Alauddin's daughter, for Prince Viramdev, whom she resloves to follow in death by burning herself on the river Jamna's bank. The language of the poem is a good specimen of Old Western Rajasthani of the 15th century and the noble simplicity of its style fits the loftiness of the heroic Rajput ideals it depicts. The *Kanhadade Prabandha* is a perfect example of old Rajasthani *vir-kavya* (heroic poetry) with a historical background.

Kanwa

(11th century, East Java), Javanese scholar and court poet. The epic *Arjuna Wiwaha Kakawin* (The Nuptials of Arjuna), probably his only work, is the oldest datable *kakawin,* the classical poetic form the style of which corresponds to the *kavya* (qv) poetry

of India. The 40 or so parts vary in number of lines. Learned in ancient Indian culture, Kanwa was inspirted by *Vanaparva,* Book III of the *Mahabharata* (qv); he was probably also influenced by Prince Airlangga, at whose court he lived from 1019 to 1049, as the story of Arjuna could be an allegory of the Prince's youth. The hero's battle against evil, personified by Niwata Kawaca, the prince of the demons, is presented with mastery. The renewed popularity of the epic today is due to the 18th century version by the Javanese poet Jasadipura I (qv). In modern Javanese literature, the epic entitled *Minta Raga* forms part of the ballad *Bima Suci;* it is also a popular *wajang* (qv) theme. The *Kakawin* in Java illustrates the impact of ancient Indian culture and the sterength of the native Javanese element; the original Indian epic themes have been so completely adapted to suit Javanese ways of thought and mingled together with old Javanese legends that only the bare outline remains. It is rare for the earliest javanese paraphrase of an ancient Indian epic to preserve the original poetic form, as in *Arjuna Wiwaha Kakawin;* in most cases, we find verse changed to prose or prose to verse.

Kapilar

classical Tamil poet see **Ettuttokai.**

Karanta

Kota Sivarama (b 1902 Kota), the most important Kannada novelist and encyclopaedist (eg *Balaprapanca,* 1937, a children's encyclopaedia). He is a world traveller, yet remains the novelist of the south Kanara region which he has recorded in loving, realistic, even anthropological, detail: eg *Marali Mannige* (Back to the Soil, 1940), a novel of three generations; *Bettada Jiva* (A Spirit of the Hills, 1943), a poetic evocatin of nature and character; and *Kudiyara Kusu* (A Child of the Kudiyas, 1951), an anthropological novel of hunting hill-tribes. A knowledge of modern science, ethnography, keen local and social observation, and a vigilant satiric eye are everywhere present. He has produced a constant stream, and his novels are rather loosely written and structured. Of his later novels, *Alida Mele* (1960; it tells of a search for a dead man's character) is important; so is his fascinating autobiography regarding his

versatile experiments with life, *Huccu Manassina Hattu Mukhagalu* (Ten Faces for a Wild Heart, 1948), and his study of *Yaksagana Bayalata* (Kannada Folk Theatre, 1957).

Karnad

Giris (b 1937) nationally acclaimed young dramatist of Kannada, known for three plays, widely translated and stage: *Yayati* (1961) on a *Mahabharata* (qv) theme, *Tuglaq* (1964) on the mediaeval Muslim emperor, the *Hayavadana* (1971) on the classical Indian tale of the Transposed Heads (retold by thomas Mann). The last is marked by sophistication, spectacle, poetry, often epic breadth and a sure sense of theatre, with experimental use of the contemporary European as well as Kannada folk theatre.

Kasimi

Urdu poet, see **Qasimi,** Ahmad Nadim.

Kathakali

A dance-drama of Kerala, south India. Probably derived from a variety of earlier, more popular types of narrative dance, *Kathakali* took its present form in the 17th century as a unique combination of acting, dancing, music and literature. It is the task of the performers (by traditon all male) to interpret by their movements, gestures and miming the story told in the poem sung by members of a small group standing behind the main actors and including musicians who provide a percussion accompaniment. The texts used for these performances are called *attakkatha* ('story for dancing') and a large number have been composed over the past three or four centuries. Among the best is version of the story of Naḷa (see *Nalopakhyana)* by the 18th-century poet, Unnayi Variyar. The impressive 20th-century revival of this art is above all the result of the work of the Kerala Kala Mandalam (Academy of Kerala Arts) founded by the poet vallattol Narayana Menon (qv).

Beryl De Zonete, *The Other Mind. A Study of Dance in South India* (New York 1952), pp 90-144.

Katha-Upanisad

See **upanisad.**

Kautilya

(Also called Canaktya or Visnu gupta), Minister of the King Candragupta Maurya (4th century BC), traditionally considered to be the author of the famous Sanskrit *Arthasastra,* a text book of statecraft and diplomacy. The book, written in prose with interspersed summaries in verse (which may however have been added later), is in a mixed *sutra* (qv) and commentary-style. It is divided into 15 chapters, dealing successively with the education of a ruler, state and law administration, courts, fight against treason, methods of politics, army, aristocracy, diplomatic intrigue, conduct of war, and magic means. It is very improbable that the text which is known now should be the work of Kautilya, but it may be an elaboration of an original composed by him.The preserved book seems to have originated sometime during the early centuries AD, which, however, does not detract from its immense historical value.

Kavi

Nanalal, Gujarati poet, see **arvacin kavita.**

Kavirajamarga

(Royal Road of Poets, 9th century), a work of rhetoric and poetics. It is the earliest Kannada work (though the earliest example of Kannada is the Halmidi edict, ?c450), attributed by some to Nrpatunga Amoghavarsa (814-877). Though derived from Sanskrit works on rhetoric, like Dandin's and Bhamaha's (qqv) it contains valuable descriptions of the Kannadacountry, people, and dialects, and refers to earlier poets and prose-writers, otherwise unknown.

Kavya

is the generic name for 'poetry' in Classical Sanskrit, the work of a *kavi,* 'poet'. The term is restricted to compositions of literary merit, excluding didactic. and technical works in verse, but including artistic prose. *Kavya* may thus be *gadya kavya* 'prose poetry' or *padya-kavya* 'metrical peotry'. Thus the *Kavyadarsa* of Dandin (qv), a treatise on the theoryof poetry, although written in verse, is not itself a *kavya,* while the same author's *Dasakumaracarita,* a romantic prose novel, is accorded the status

of *kavya.* For other examples of ornate artistic prose, see bana, Subandhu. A *Kavya* with substantial quantities of verse and prose alternating was know as a *campu.*

Verse *kavya* can be classified according to length, ranging from the single stanza (*muktaka)* which can present in four lines a miniature poetic intaglio, to the fullscale *maha-kavya,* which may be described as a court-epic, Intermediate in length is the *khanda-kavya,* the shorter poem, of which the most famous example is the *meghaduta* of Kalidasa (qv). Such poems, though 'short' in comparison with the *maha-kavya,* are normally much longer than European lyrics, and indeed no genres comparable to the latter are known in Classical Sanskrit, their place being taken in effect by the isolated stanza. it has been said that, because of the compression and expressiveness of the classical language, some such stanzas, especially in the longer metres, may contain sufficient material for a European sonnet, although many others are more appropriately thought of as epigrams. The best knwon of such *muktakas* are the collections of verses attributed to Amaru and Bhartrhari (qqv). Such isolated stanzas, however, do not differ in their style or metres from individual stanzas of the *maha-kavyas* and dramas. In the later mediaeval period, large anthologies of *subhasitas,* 'fine verses', were compiled, which took their verses impartially from *muktaka* collection and from *maha kavyas* and dramas.

The *mahakavya or sarga-bandha* ('composition in cantos') evolved features which later theorists prescribed as rules.Thus,the poem should have not less than 8 and not more than 30 cantos, each canto being in a single metre, except for a change of metre marking the end of the canto. The chief character should be a hero or a god, and the theme taken from tradition-in practice, most frequently from the older epics. The poem should include descriptions of the seasons, of cities and natural scenery, of beautiful women,of battles and statecraft.

It should make full use of the figures of poetry, *alamkaras* (literally, 'ornaments') and convey appropriate poetic emotions (*rasa)*, the most important being *srngara* (love), *vira* (heroism),and *karuna* (pathos). The drama is also classified as *kavya,* being designated as *drsya-kavya* 'poetry to be seen', incontrast to *sravya-*

kavya 'poetry to be heard'. Theorists recognized ten principal types and several subsidiary varieties, ranging from the serious heroic drama,*nataka,* to the farce,*prahasana.* The dialogue is inrpose liberally interspersed with verses. A standard feature is that Sanskrit is spoken by the male characters of high rank and feamle ascetics, while all other women, even of the highest rank, and men of lower soical status use various types of Prakrit. An interesting peculiarity is that one of the stock characters, the *vidusaka,* who is the confidential friend of the hero,is protrayed as a buffoon, and, although a Brahmin, always speaks Prakrit. Approximately fifty different metres of varying length and complexity were developed in the classical period, although only a dozen or so frequently. The majority of these metres are based on strict quantitative principles, comparable to those of classical Greek and Latin metres.

Ken Angrok

Javanese chronicle, see **Pararaton.**

Kesava Dev, P.

(b 1905) Malayalam writer. A member of the Progressive Writer's Associatin (see *progressive writing)* in Kerala in its early days, he has written a number of plays on political themes, but is best known as a novelist and writer of short stories. Most of these show a marked commitment to social reforms. Some,such as *Ulakka* (Pounding Stick, 1951) and *Kannati* (Mirror, 1961), show sympathy with the idea of violent revolution. Others,like the large-scale *Ayalkkar* (Neighbours,1963), aim rather to hold up a mirror before contemporary Kerala society and recent development in it .

Kesavsut

(pen-name of Krsnaji Kesav Damle, 1866-1905), the first major poet of modern Marathi. His life was short and externally unhapply, as he moved around Maharashtra in succession of subordinate teaching posts, at odds with his father and with his superiors.His domestic life does seem to have been some compensation although very little is known about him either as public or a private figure except through his verse. His poems

display a series of anguished responses to the ills of humanity; sometimes fierce indignation, sometimes melancholy, often despair.

Khandekar

Visnu Sakharam (b 1898), Marathi romantic novelist and short-story writer. With Phake (qv)the most popular fiction writer of the inter-war years. His novels include *Hrdyaci hak* (The Heart's Cry,1930), *Dan dhruva* (Opposite Poles, 1934) and *Krauncavadha* (The Slaying of Kraunca, 1942). They have been translated into several other Indian languages but never into English.

Kirusna Pillai

Henry Alfred (1827-1900), Tamil poet, Brought up as a devout Hindu, he was in 1853 appointed Tamil *pandit* in school run by the Society for the Propagation of the Gospel. In 1858 he was baptized a Christian. After a successful teaching career he retired to devote himself to writing on Christian themes. Though his theological works are not without importance, it is as a poet that he is remembered, partly for his numerous short lyrics,but particularly for his epic poem *Raksaniya yattirikam* (Journy towards Salvation, 1894), inspired by Bunyan's *Pilgrim's Progress.*

Kirusnamurtti

R. (pseud, Kalki, b 1899 Puthumangalam,d 1954 Madras), Tamil novelist. A journalist by profession, Kalki worked on a number of Tamil magazines before founding weekly *Kalki* in 1941. His own contributions to these journals included criticism of music and dance recitals and of dramatic performances, political writings (he was deeply involved in the movement for Indian independence and was twice imprisoned), Humorous pieces and serialized fiction. His novels,of which there are fourteen, were all republished in book form. They fall into two fairly distinct groups: historical novels (*Parttipan Kanavy,* Parttipan's Dream, 1941-43; *Civakamiyin capatam,* Civakarmi'sOath 1944-46; and the voluminous *Ponniyin celvan,* Ponni's Beloved,1950-54) and stories with a contemporary setting. His interest in the independence movement found a place in several of his novels, most particularly in *Alai acai* (The Noise of the Waves, 1948-49). Kalki's continued

popularity rests on his painstaking reconstruction of the Tamil past, his partiotism, his humour, his lively dialogue and his ability to make improable events seem real. Some critics, however, find him at times over-sentimental and he may be said to have only a moderate capacity to depict the subtleties of human nature or behaviour. His importance in the development of Tamil narrative prose style is undisputed.

Kolhatkar

Sripad Krsna (1871-1934), Marathi dramatist, the author of twelve plays which are mainly romantic and mildly social reformist in theme. One or two are still performed today mainly because the songs in them are popular.

Krsna Pilla

Cannampuza, (pseud. ampuzha, 1914-1948) Malayalam poet. One of the most popular and, in split of his early death from tuberculosis, one of the most prolific Malayalam poets of this century. While adopting the romanticism of an earlier generation, he introduced a new note by his uninhibited use of personel experiences as the theme of his poems. His love poems are filled with a tone of despair. A close friend of number of novelists of the Progressive School (see *progressive writing),* he also wrote poems favouring social revolution. Main works: *Baspanjali* (Tear Offerings, 1934), *Ramanan* (1936) *Spandikkunna asthimatam* (Throbbing Sepulchre, 1945).

Krsnadevaraya

(16th century), Telugu poet and ruler of the Vijayanagar from 1509 to 1530 AD. The greatest patron of Telugu literature, and himself a poet, Krsnadevaraya composed an epic *Amuktamalyada.* This tells the story of the marriage of the god at Srirangam, Visnu, to Goda, the daughter of a pious Vaisnava devotee. Clearly, this story is either based on, or shares common origins with, that of the Tamil *alvar,* Antal (qv).

Krttibas

The best known of those Bengali writers who chose to write versions of the story of Rama and Sita. His *Ramayana* (qv), however, is not a translation of the famous Sanskrit version of

Valmiki, but is a version, showing characteristics of the author's much later time and religious attitude. Autobiographical data in a very late and dubious manuscript indicate that he was born in 1398 AD. But other evidence, eg a comparison of genealogical tables in this late manuscript with other such tables, suggest a date in the late 15th century as being more probable. By all odds the most popular of the Bengali *Ramayanas,* that of Krttibas is closer to the heroic quality of Valmiki's epic than is, for example, Tulsidas (qv) *Ramcaritmanas* in Hindi. But like Tulsi he has allowed a religious attitude of ***bhakti*** (qv) to colour his recounting. Rama, the fallible hero of Valmiki, has become an incarnation of the high god Visnu in the later writers, necessitating changes in the internal logic of the story. The demons, in Valmiki fierce and often chivalrous enemies,but still representing the forces of evil in the cosmic struggle, have become in Krttibas and Tulsi devotees of Rama the god, seeking to gain salvation by being slain by him. Still Krttibas story is beautifully told, both in conception and in language, and remains the morality tale *par excellence* in its influence on Bengali minds and manners.

D.C. Sen, *Bengali Ramayanas* (Calcutta 1920).

Ksemendra

Sanskrit writer, see **Gunadhya.**

Kula

U, Burmese historian, see **Kala, U.**

Kumaralata

Indian Buddhist writer, see **Buddhist literature.**

Kumaran Asan

N. (1873-1924), Malayalam poet. Though born into the unprivlleged Ezhava (Izava) community, Asan received a full education in Malayalam and Sanskrit. Later he continued his Sanskrit studies in Banglore and Calcutta, where in addition he learnt much about both Bengali and English literature.His earliest compositions were erotic verses,but he later turned to the writing of devotional poems under the influece of Sri Narayana Guru, spiritual leader of the Ezhavas. He did not, however, really make his mark as a poet until the appearance in 1909 of *vina puuvu*

(Fallen Flower), the first great poem of the Malayalam Romantic movement. Many equally original works were to follow, including the short narrative poems on the theme of love, *Nalini* (1911) and *Lila* (1914); Sita's story, as seen by herself (*Cintavistayaya Sita, 1919),* calls for the removal of the injustices of the caste system, as does *Duravastha* (A Tragic State, 1923), telling of the marriage of a Nambudiri Brahmin girl and Harijan; and philosophical poems,several with Buddhist subjects (including his last work, *Karuna,* 1924).

Kumaranatunga

(Also called Kumaratunga), Munidasa (1887-1944), founder of a literary school of Sinhalese writers who sought to purify the Sinhalese language and reintroduce certain obsolete words and inflexions.

Kumaravyasa

(15th century) or Naranappa of Gadugu (Gadag), Kannada epic poet. He wrote 10 cantos of a *Mahabharata* (qv, in 6-line stanzas called *satpadis)*which is known for its great popularity, and its narrative and poetic power. It has a wealth of metaphor and racy speech, and expression of every *rasa* or mood,from heroic battle-scenes to scenes of death, love, humour and devotional tenderness to Krsna; it is part of the repertory of professional and household reciters of sacered lore. Kumaravyasa was a Brahmin poet devoted to Visnu; his *Mahabharta* has Krsna for the central spirit, though the characters Durodhana, the Pandava brothers and their wife Draupadi are stirringly portrayed.

Kuncan Nampyar

(18th centuary), Malayalam poet. Little is known about his life and even the name by which he is known is not beyond dispute. Author of a great variety of poetic compositions, he is known above all as the greatest writer of *tullal* verses (qv). This popular art form of Kerala (which he is reputed to have invented) was especially suited to his particular talents, for it requires a sense of humour not possessed by all poets; it is also a perfect vehicle for satire, in which Nampyar excelled.

Kuntaka

Indian writer on poetics, see **alamkarasastra.**

Kural

Classical Tamil book of poetry, see **Tiruvalluvar.**

Kuruntokai

Classical Tamil anthology, **see Ettuttokai.**

Kurup

Malayalam poet, see **Sankara Kuruppu.**

Kuttikkrsnan

P.C. (pseud. Urub, b 1915), Malayalam novelist and short story writer. Though he has written stories and novels set in other parts of India and drawn characters from other social groups, Urub is above all the novelist who chronicles the life of the middle classes of Malabar, particularly the Muslims. His *Ummaccu* (1954) recounts the tragic consequences of the love of two Muslim boys for the same girl. In *Sundarikalum sundaranmarum* (Beautiful Women and Handsome Men, 1958), he broke new ground by building a novel out of seven separate but interrelated stories which form a saga of Malabar life during the first half of this century. *Kunnammayum kuttukarum* (Kunnamma and Her Companions, 1957) adopts a similar technique but is in a lighter and more humorous vein and is less of a unity.

Kuvempu

Kannada poet, see **Puttapu,** K.V.

L

Laksminath

ASsamese poet, see **Bezbarua,** Laksminath.

Lal Ded

(Sanskrit: Lalla), 14th centuary Kashmiri poetess.The only generally agreed fact about her life is that she was a contemporary of the Muslim saint Sayyid Ali Hamadani (c 1380). Lal Ded was a female ascetic and follower of the Kashmiri school of Yoga Saivism; she recorded the doctrines and teachings of this sect in her Kashmiri verses known as *vakh* (sayings). Not only are these important as records of a more popular form of Yoga Saivism than is described in the Sanskrit sources, but they are also significant as the first extant poetry in Kashmiri which is still appreciated to-day. For while Lal's *vakh* (in form couplets similar to the Hindi *doha*), of which some 100 are extant, are sometimes technical in nature, their use of a wide range of every-day phenomena as imagery and their pithy proverbial quality have assured them continuing popularity. This was doubtless enhanced by their frequent expressions of mystical love, very similar to the Sufi poetry of Kashmiri and the realated literatures.

Sir George Grierson and L.D. Barnett, *Lalla Vakyani* (ed and trans., London 1920); R.C. Temple, *The Word of Lalla the Prophetess* (Combridge 1924).

Lalitavistara

(Extensive Depiction of the Life's Play, ie of the future Buddha), an Indian book of late Sanskrit Buddhism. It depicts the Buddha's life from his decision to be reborn in his historical

personality till the first explanation of his teaching in Banaras. The extant version of the *Lalitavistara* (c from the 3rd century AD) has the form of the Mahayana *sutras* (qv) , though both its prose and verse correspond mostly to similar passages in the Paliance. The work seems to have formed a part of a codex now lost. Some of its parts in verse are composed in the so-called *gatha* dialect, also known as hybrid Sanskrit. The Mahayana framework of the book is of a very late origin.

Lalla

Kashmiri poetess, see Lal Des.

(b 1763 Gokulpur, d 1885 Calcutta). Hindi writer. Brahmin, served several Indian Rulers in Murshidabad, Nator and calcutta. In 1800 John Gilchrist employed him as a teacher of Hindi at the Fort William College, Calcutta. His prose adaptations of Sanskrit texts like *Baitala paccisi* (see *Vetalapancavimsatika,* 1799), *Sakuntala natak* (see Kalidasa, 1802) and especially his *premsagar* (The Ocean of Love, after the Krsna-legend of the *Bhagavata Purana,* qv, 1802) mark the beginning of modern Hindi literature. Because of its rather religious language and traditional attitude the religious importance of the *Premsagar* was greater than its influence on later writers.

P. Gaeffke, *Premsagar,* Kindler Literatur Lexikon V (Zurich 1969).

Lokamanya

Marathi nationalist leader, see **Tilak,** Bal Gangadhar.

Lol-lyric

A genre of classical Kashmiri poetry (*lol*=love, longing). It is a short love-poem of some 6-12 lines with frequent refrains, designed to be sung. It typically contains vivid references to the natural features of Kashmir, in particular to its flowers and trees. The *lol*-lyric is not mythcal in tone, but describes in passionate terms the love of a woman for her lost lover. This general convention of Indian love-poetry is given special point in the case of the *lol*-lyric by the fact that its two most famous exponents were women: the 16th century Haba Khotun, wife of the last independent Muslim ruler of Kashmir, Yusuf Sah Cak (1579-86),

overthrown and exiled by the emperor Akbar, and the almost equally famous 18th century poetess, Arnimal, wife of the Brahmin Bhavani Das, himself a Persian poet.

J. L. Kaul, *Kashmiri Lyrics* (Srinagar 1945): N. C. Cook, *The Way of the Swan* (Bombay 1958).

Luhar, T.,

Gujarati writer and poet, see **arvacin kavita.**

M

Madgulkar

Vyankates Digambar (b 1927), Marathi short-story writer and novelist whose plots are particularly assoicated with the village life of his own local region.

Trans: Ram Deshmukh, *The Village Had No Walls* (in original, *Bangarvadi,* Bombay 1958): I Raeside, *The Rough and the smooth* (a few short stories, Bombay 1966).

Madhava Panikkar, Kavalam

(b 1895 Travancore, d 1963 Mysore), Indian statesman and writer. After obtaining a degree in modern history at Oxford University, K.M. Panikkar taught for some years at the universities of Aligarh and Calcutta. Then, in 1925, he became editor of the *Hindustan Times.* Before India became independent, he held ministerial post in the princely states of Patiala and Bikaner. Later he was successively Indian ambassador in China, Egypt and France. Outside south India he is known for his books on history and politics. He also wrote prolifically in Malayalam and published volumes of poetry, plays, autobiography and novels (eg *Kerala simham,* 1942). His novels reflect his academic interests in that they are on historical themes. Most of them are concerned with Kerala's past. Some English writings: *Asia and Western Dominance* (1953), *Malabar and the Portanguese* (1929).

Madhavadeva

(b 1489 Le phkhuri, d 1596 Cooch Behar), Assamese Vaisnava poet. A disciple of Sankaradeva (qv) who converted him to his Vaisnav religious movement, he was also famous as a

singer. Madhavadeva's devotional songs, *baragita*, were extremely popular among the mass of the people for their musical content and sweet expression, combined with profound spiritual ideas. They are composed in Brajabuli, a mixed poetic language of east India, based on Maithili. In Assamese, Madhavadeva composed *Namghosa,* mostly free renderings of Sanskrit verse, and *Bhakti ratnavali*, based on a Sanskrit compilation of poems of a devetional character, propagating the *bhakti* (qv) attitude towards Visnu.

Madia

Cunilal, Gujarati writer, see **navalika and navalkatha.**

Magha

(late 7th century AD), Sanskrit poet, traditionally ranked as One of the 'great poets' (*mahakavi*), author of the court-epic (*mahakavya*) *Sisupalavadha,* in 20 cantos. The theme is taken from the second book of the *Mahabharata* (qv), and tells of the insulting behaviour of Sisupala, king of the Cedis, towards Krsna; of the forbearance of the latter on account of a vow; and finally, after the vow has been fulfilled, of the decapitation of Sisupala by Krsna's discus. Like Bharavi (qv) whom he imitates in many ways, Magha adorns his theme by the liberal insertion of poetic descriptions of cities, beautiful women, the seasons, and so forth, in the manner accepted as befitting a *mahakavya.* Inspite of some artificialities, Magha frequently displays considerable poetic merit.

Mahabharata

(400 BC-400 AD), Sanskrit epic. The *Mahabharata* is a work of such vast dimension and scope that its parallel may be sought not in any other single work, but rather in other entire literatures. In origin it may be traced back to the *akhyana* hymns (dialogues, perhaps part of ritual plays) of the *Rgveda* (qv), which later developed into the mythological corpus of the *brahmanas* (qv). Other strands which must have contributed to the elaborate fabric of the epic were the hero songs of the ancient period and the genealogical histories that were recited by the Sutas, ancient bards who maintained and expanded the oral traditions of the great

kings. By the time of the Buddha this mixture of myth and history was current as the literary form called *itihasa* ('so-they-say'), the source of *Mahabharata* and the *puranas* (qv).

The kernel of the epic, from which it, name is derived, concerns a great fought by the descendants of King Bhargata. Historians have attempted, with very limited success, to extract from this tale some 'hard-core' history of the Vedic clans that lived in the sacred plain known as Kuruksetra, where the battle is set. It is almost certain that such a war took place in the Panjab between the Kuru and Pancala tribes near the beginning of the 1st millennium BC, but more specific questions, especially those concerning dates, have met with unsatisfactory answers. For social history, however, and the history of religion, mythology, ritual, philosophy, and every aspect of ancient Indian culture, the *Mahabharata* is a veritable cornucopia.

The original martial epic of approximately 20,000 verses, named the *Bharata* or the *Mahabharata*, was probably well established by 500 BC. It remained for several centuries in the hands of the non-Brahmin bards, who added other sagas and tales from their general repertory, such as the sub-epic of Nala and Damayanti (see *Nalopakhyana*), or the romance of Sakuntala and King Dusyanta, the myth of the great flood, a brief version of the adventures of Rama, the descent of the Ganges, and many, many more. The oral origin of this literature is indicated both by its formulaic nature and by the fact that it consists almost entirely of conversions, between the bard and his audience (the frame) as well as between the characters within the epic itself.

Then the Brahmin priests took over the epic and interpolated religious materials of far greater volume than the original battle saga, including didactic treatises (such as the 12th and 13th books, the *Santi* and *Anusasana Parvans*), speculative passages (such as the *Bhagavadgita*, qv), and numerous myths and ritual texts. In still later times, sectarian influences (glorifying, Visnu, Siva, or the secondary gods such as Skanda, Ganesa and Devi) began to appear in the reworkings of the poem, which by this time (c500 AD) could hardly be called an epic any longer. It had probably reached its present extent of 100,000 (mostly *sloka*, qv) verses (longer than the Iliad and Odyssey combined), divided into 18

books.

It is therefore impossible to date the epic as a whole, and extremely difficult to date any particular verse. Whereas for *Ramayana* (qv) is thought to have originated in the Eastern part of the Ganges valley, most of the *Mahabharata* seems to have been composed in the western part, which the Indo-Aryans inhabited before moving farther east. The three most important recensions are the Bombay and Calcutta (quite similar) and the Madras, which differs more significantly from the other two. Extending as it does over such a vast period of time, the *Mahabharata* contains numerous and various religious concepts. Buddhism exerted an important influence, supplying many parables and fables even during the early stages of the epic. The fable of Sibi, for example, which appears here is also narrated in the Buddhist *jatrkas* (qv), where it is more apt, for the king's virtue in sacrificing his body in order to save the life of another creature is more typical of Buddhism than of Hinduism. Increasing Buddhist influence may be seen in the character of the hero Yudhisthira, whose moral dilemma represents in *ruce* the transitional morality of the entire epic, the clash between the ancient sacrificial religion and the fast-burgeoning devotional religion (*bhakti*, qv), the tension between the ancient military code and the new emphasis upon non-injury, the reconciliation of the Vedic heaven and hell with the Vedantic transmigration, the imposition of priestly values upon a warrior saga. The ancient tales are preserved but reinterpreted, rationalized and occasionally transformed almost beyond recognition in the attempt to justify behaviour that had in the course of time become retroactively unacceptable.

Many of the inconsistencies in the characters of the noble heroes (the Pandus or Pandavas), their occasionally immoral and even unheroic behaviour, have been attributed to the possibility of a complete reversal of the epic partisanship. It has been suggested that the Kurus were the original heroes and the more powerful family (as witness the same of the sacred plain. Kuruksetra and not Panduksetra), and that only when the Pandus gained the upper hand were they whitewashed by bards who never theless felt obliged to retain within the epic, alongside the

praises of their new patterns, the original records of the latter's less laudatory adventures. This is, however, an unnecessarily elaborate explanation of a phenomenon which is adequately justified by the change in moral values reflecting to the discredit of the Pandus' original heroic acts. This applies in particular to Krsn whose behaviour as a human prince (whose moral character was questionable even by the original rough-and-ready epic standards) became a source of embarrassment to later writers once he had been elevated to an incarnation of the god Visnu.

Although it is impossible to indicate here even the scope of the incidental, encyclopaedic material which constitutes the bulk of the epic, the central tale of the gigantic pot-latch may be outlined as follows. In the city of Hastinapura in Kuruksetra there lived two brothers descended from King Bharata. Since the elder, Dhrtarastra, was blind, his brother Pandu ascended the throne. Pandu had five sons who were, according to one version, begotten on his behalf by five different gods : the wise Yudhisthira (fathered by Dharma, the god of justice), the noble Arjuna (by Indra, king of the gods), the impetuous Bhima (by Vayu, god of wind), and the twins Nakula and Sahadeva (by the Asvins, the twin divine horsemen). Dhrtarastra had a hundred sons, led by Duryodhana; they were known as the Kurus of Kauravas. When Pandu died in his youth due to a curse, Dhrtarastra intended to give the throne to Yudhisthira, but the Kauravas plotted against their cousins until the Pandavas were forced to flee to Pancala, where they all married Draupadi and met Krsna, who became their adviser and charioteer. Dhrtarastra then divided the kingdom, giving Hastinapura to his sons and Indraprastha to the Pandavas.

But Duryodhana, jealous and greedy, invited the Pandavas to Hastinapura, where he lured them into a crooked dice game and won from them their entire kingdom, including even Draupadi. As a compromise, the Pandavas agreed to go into exile for twelve years, after which they would have their kingdom restored to them. Their adventures in the forest, and the stories they heard there, form the subject of the immense third book (*Aranyaka Parvan*). When, upon their return, they were refused their kingdom, a great battle took place for eighteen days, in which all the Kauravas and all but the five Pandavas and Krsna

were killed. Dhrtarastra and the Pandavas were reconciled and Yudhisthira was made king in Hastinapura, where he performed a great horse sacrifice. After many years, Dhrtarastra retired with his wife to a forest where they were burnt to death in a conflagration, while Krsna also retired and was shot by a hunter. The Pandus and Draupadi retired, died, and went to heaven.

Upon this base was grafted every fancy of the Indian imagination, resulting in a work so rich and inventive that it more than justifies the boast, 'What is not here is not found anywhere else'.

Mahadeviyakka

Kannada poet, see **vacana.**

Mahakavya

See **kavya.**

Mahaparinirvana Sutra

see **Buddhist literature.**

Mahavastu

(c 2nd century BC-Ist to 4th century AD, rich collection of legands concerning the life of the Buddha and the beginnings of the Buddhist community was the work of the Lokottaravada branch of the Mahasamghika school, who include it in their *Vinaya* (see *Tripitaka*). The *Mahavastu* is written in a mixture of and verse, in a Sanskritized Prakrit it present a collection of tranditions pertaining to the Buddha's life, which is treated like an *avadana* (qv), with all the wonders and miracles accompanying important events in his career. The narrative is often interrupted by *Jatakas* (qv) and doctrinal excursions, sometimes without any coherence. The verses, belonging probably to the 2nd century BC, often paraphrase or just repeat the story given in prose. The *Mahavastu* became popular also with the Mahayana school and, inspite of its inconsistencies, it preserved valuable data on traditions unknown from other sources. Some portions of the narrative make an impression of great antiquity and a number of its *jatakas* and *avadanas* have not been preserved in the Pali tradition.

Mahimabhatta

Rajanaka (c1000-1100 AD, Kashmir), Indian literary critic. He must have been slightly junior to Kuntaka and Abhinavagupta (qv). His *Vyakti-viveka* is one of the masterpieces of Indian literary criticism. He challenged the famous *dhvani* (qv) theory of Anandavardhana from the point of view of logic and epistemology. Like most literary critics from Ananda-vardhana onwards, Mahimabhatta accepted the theory that what constituted the essence of poetry or literature is *rasa* (aesthetic pleasure). But he disagreed with Anandavardhana on the point about *vyanjana* (the function of suggestivity) of words in literature. He advanced the theory that the 'suggested sense' in poetry is arrived at indirectly through *anumiti* (inference), not directly by a 'suggestive function' of words. Hence the title of his work *Vyakti-viveka,* 'critical analysis of the suggestive function'. Mahimabhatta wrote another book called *Tattvoktikosa,* which is not extant.

Mammata

Indian writer on poetics, see **alamkarasastra.**

Mangal-kavya

A poetic genre in Bengal, poems which eulogize (*mangal* means 'auspicious') a popular god or goddess. Most often they celebrate a local or folk deity, rather than one of the Vedic pantheon; there are *mangals* of Sitala, goddess of smallpox, Manasa, goddess of snakes, Sashi, goddess of childbirth and children, etc. *Mangals* of pan-Indian gods, such as Siva, show the character of the god in question to be more often like that of the Bengali farmer than the austere high god of Brahminical tradition. It is difficult to characterize these poems in terms of form. They vary widely in length, the *Sasthi-mangal* of Krsnaram Das being only a few hundred lines, while the *Manasa-mangal* of Ketakadas or the *Candi-mangal* of Mukundaram Cakrabarti contain more than twelve thousand. They are all written in *payer,* a simple couplet form usually of 14 syllables with caesura following the first eight, and rhymed *aa, bb,* etc. The more lyrical parts of the poems are often in *tripadi,* three-part line, which permits more elaborate rhyme schemes: *aab, ccb; abc,* etc. Some of these forms are appropriate to oral recitation. The texts also exhibit a variety

of other characteristics of oral literature, such as an abundance of formulas, set patterns of lines which a singer uses while thinking of his next original sequence. The same formulas often occur in *mangals* of different deities. Finally, a characteristic of all *mangals* is imagery based on direct observation of daily life, as opposed to the conventional, stylized, and sophisticated imagery of classical and court poetry. An exception to this is the 18th century *Annada-mangal* of Bharatcandra Ray (qv). But Bharatcandra was a court poet, and used the *mangal* from not as an explanation of how things came to be, but as a frame for a witty, elaborate, highly literate tale of love.

The *mangals* are explanations of how things came to be, how the worship of a particular god or goddess came to be established on earth. In the great majority the god or goddess either demonstrates power by conquering the worshippers of other deities, or by granting boons to those who worship the true deity. Some scholars read into this an historical statement of the overcoming of the Vedic pantheon patriarchy by local deities. Again, the poems vary widely in the manner in which this is stated. Some of the *Dharma-mangals* include elaborate cosmogetic myths. Other *mangals* may do no more than tell a simple story of the benevolence of the deity in question. There is difference of opinion among scholars about whether the *mangals* constitute an essential part of the ritual associated with the deity. Although *mangals* are recited during such rituals, they are also frequently recited by village singers for the amusement and edification of their rustic audiences. Many *mangals* include tales which are secular and independently popular, and a given singer may well include his own observations of the life around him. Unlike the texts of the Vedic tradition, the *mangals* are non-canonical literature. They have changed, not only with time, but with space; and the same *mangal* will vary according to what part of Bengal the singer comes from. The texts are thus valuable not only as religious documents, but also as historical documents. Some *mangals,* because of popularity, came to be written down. None of these written texts are older than the 16th century, but they undoubtedly include material far older; they are not frozen (except in the minds of scholars), and variants are still being produced.

Mani, C.

(Mani, C.) modern Tamil poet. He is one of the main representatives on 'new poets' and his long peom *Narakam* (Hell), in 334 lines, is a milestone in modern Tamil poetry. Its minor theme, frustration of an unfulfilled relationship between man and women, is set within the major theme of corruption of the city (*nakaram*) of Madras. Mani's extremely effective imagary and technique is influenced by T.S. Elibt. Raw naturalism blends in his poetry with surrealistic elements.

Maniar

Priyakant, Gujarati poet, see **arvacin kavita.**

Manikka vacakar

(9th century Tiruvatavir), Tamil poet, sometimes known as Tiruvtavuratikal. He was chief minister to the Pantiya king Arimarttanar, but turned aside from wordly power and became a Saiva religious poet. The story of him embezzling royal funds for the purchase of horses and using the money for a Salva temple probably symbolizes Manikkavacakar's renunciation. His work represents the peak of Saiva *bhakti* (qv) coupled with reformist Hindu activity against Jains and Buddhists, which characterized Tamil religious writing in the 7th to 9th centuries. He is said to have engaged in disputations with Ceylon Buddhists. Manikkavacakar is renowned for two works, which form the 8th book of the *Tirumurai* (qv): *Tiruvazakam* and *Tirukkovaiyar.* The former stresses the love of the soul for God and His response with grace (*arul*), and His mmanence in all things. The latter is a mystical poem employing the imagery of the soul as the beloved enjoyed the love of God. Many conventions of classical erotic (*akam*) poetry are employed.

Mantra

Sanskrit term for the typically Indian manifestation of the sacred word. Now invoking, then evoking, now deprecating, then again praising, the concept covers much more than prayer, praise, invocation or mere formula. *Mantra* ('a means of mental identification) is a general name for all verses or sequences of words which are considered flash-lights of the eternal truth, 'seen',

in the days of yore, by those eminent men who had come into supersensuous contact with the Unseen. Containing praise prayers, references to myths, religious truths, ritual injunctions or 'mystic' syllables, these passages (when correctly recited) are believed to call up divine power and to have religious or spiritual efficacy. The ancient *mantras* are collected and methodically arranged in the corpora of Vedic texts (*samhitas*), or contained in special collections for ritual purposes. The name applies also to similar post-Vedic formulas used in the cults of Hinduism and Buddhism, which have some peculiarities of their own and are traditionally considered sacred.

Maragtas

Bisayan epic, see **darangan.**

Mardhekar

Bal Sitaram (1907-1956), Marathi poet whose work revolutionized verse writing after the war. Two collections: *Kahi kavita* (Some Poems, 1947) and *Ankhi kahi kavita* (Some More Poems, 1951) contain most of his poems. *Arts and Man* (literary essay in English) appeared in 1960.

Markandaya

Kamala, Indian author working in English. In her first hour novels, Markandaya presents either some aspects of life in India or the interaction of India and Britain. *Nectar is a Sieve* (1954) is a story of rural life in southern India, but one of the principal characters is the English missionary, who has the dual role of sympathetic observer of the Indian scene and representative of the finer traditions of the West. *Some Inner Fury* (1956) depicts the struggle for independence. In the novele *Silence of Desire* (1960) the heroins has band is a middle-class Indian whose attention towards life is illustrative of the western influence on India. In *Possession* (1963) the conflict is both on artistic and spiritual planes. In Markandaya's estimate there has not been much understanding between East and West; the West has been self consciously superior and the East self consciously inferior. She is accused of being a sentimentalist.

Masnavi

See Vol. III.

Matavaiya

Appavaiya (1874-1926), Tamil novelist. An employee in the Salt, Abkari and Customs Department, Madras, he wroe prolifically in his hours of leisure and produced volumes of verse, Tamil translations of Shakespeare, an English version of the *Ramayana* (qv), and novels and stories in both English and Tamil. His Tamil novels–*Patmavati caritiram* (2 vols., 1898-1900), *Vijayamarttantam* (1903) and *Muttuminaksi* (1903)–and his English stories (*Short Stories on Marriage Reform and Allied Topics*, 1912) are concerned with propagating his ideas on social reform, particularly as regards marriage customs.

Mayura

(c mid-7th century AD), Sanskrit poet, author of a well-known 'century' of verses, the *Surya-sataka*, in praise of the sun-god. These verses form a good specimen of the use of elaborate *kavya*-style for singing the praises of a deity. While the poetic merit is not of the highest, the author shows undoubted ability in his technical mastery of the art of composing complex and often very effective verses. To Mayura is also attributed, though doubtfully, a collection of eight erotic stanzas, the *Mayurastaka*.

Mehta

K., Gujarati writer, see **navalika.**

Mehta

Narasimba, Gujarati poet, see **pada** and **Premananda.**

Meykantatevar

(13th century), Tamil philosopher and poet, whose *Civananapotam* (c1223 AD) in twelve short stanzas is probably the greatest theological work of Tamil Saivism, revealing the essence of Saiva *siddhanta* (see *cittar*) philosophy and the author's own mystic experience.

Milindapanha

(questions of Milinda. c Ist-2nd century AD), a work now

existing in Pali, which consists of a dialogue between king Milinda and a Buddhist monk Nagasena (or Dhitika, according to the Sarvastivadins) on momentous problems of Buddhist doctrine. Milinda (Graeco-Bactrian Menandros, probably 2nd century BC) is believed to have been well disposed towards Buddhism, though he did not reject other beliefs. The *Milindapanha* is a work of an unknown school close to the Sthaviravadins which strongly favoured a rationalistic approach to doctrinal problems. The Pali version learns heavily on a lost text in Sanskritized Prakrit (see *Mahavastu*) originating in north-west India around the beginning of the Christian era. The *Milindapanha* attained great fame in countries practising Sthaviravada Buddhism, where it is accepted as a standard authority second only to the Canon (as in Ceylon) or evan as part of it (as in Burma).

Mitra

Dinabandhu (b 1829 Jessore, d 1874 Calcutta), Bengali playwright, became a postal official after leaving college. He made his literary debut with the drama *Nil darpan* (The Indigo Mirror, 1860) a crushing indictment of the cruelty of English indigo planters in Bengal. The play was forbidden after it had been translated into English, but it helped to abolish the indigo planter's privileges. In structure it follows the tragedies of Shakespeare, and achieves its effect primarily through its moral intensity. Of Mitra's other plays, the best known are social satires and farces, such as *Sadhabar ekadasi* (The Married Woman's Widow's Fast, 1863), and *Bivepagla buro* (A Marriage-mad Old Man, 1866).

Mitra

Premendra (b 1904 Banaras), Bengali writer and poet. He studied science but later turned to literature. He was research assistant to the Bengali literary historian, D. C. Sen, and joint editor of *Kali-kalam, Kabita,* and *Nirukta*, all three significant literary magazines; he also assisted editing *Banglar katha* and *Forward.* In 1957, he received Sahitya Akademi award for his book of poetry, *Sagar theke phera* (Return from the Sea). Premendra has made contributions in all the literary genres. Probably best known for his short stories and novels, he is however one of the significant Bengali poets from the 1920's on. He has

written for both the stage and screen. His creations are as varied as his talents; his themes range from the struggles of the common man to the exploits of a science fiction hero. Further works: *Pank* (Mud, 1920);

Benami bandar (Port wish No Name, 1930); *Pherari phauj* (Runaway Army, 1947).

Mohan Singh

(b 1905), Panjabi poet. Born into a Sikh family of north-western Panjab, he received his MA in Persian before teaching at Khalsa College, Amritsar. In 1939 he began editing *Panj Daria*, one of the first and still one of the most important Panjabi literary journals. He established a great reputation with his first collection of poems, *Save Pattar* (Green Leaves, 1936), which has remained the most popular book of modern Panjabi poetry. This popularity derives from its mixture of simple poems based on re-workings of folk-motifs, a genre in which Mohan Singh excels, and those in which Persian vocabulary and themes form the basis. His later verse, often marked by an overtly Marxist tone, has confirmed his position as the leading Panjabi poet of his generation succeeding Vir Singh (qv).

J.S. Ahluwalia, *Tradition and Experiment in Modern Panjabi Poetry* (Jallundur 1960), pp. 47-69; Harbans Singh, *Aspects of Punjabi Literature* (Ferozepore 1961), pp. 37-46.

Moraes

Dom. (b 1938 Bombay), Indian poet writing in English, though his mother tongue is Konkani. He received his MA at Oxford, and became a journalist. His first book of poems *A Beginning* (1957) won the Hawthornden Prize. He produced a second book, *Poems* (1960) and a travel book, *Gone Away; John Nobody* (1965) followed. In 1960 he wrote an autobiography, *An Indian Journal*. His poems are 'permeated with a self-destroying exile's nostalgia'.

Mukherji

See Mukhopadhyay, Subhas.

Mukhopadhyay

Balaicand, Bengali writer, See Banaphul

Mukhopadhay

(Mukherji, Subhas (b 1919 Krishnagar), Bengali poet. He received a BA, but while studying for his MA, he left Calcutta University to participate in the Communist movement. He subsequently spent a couple of years in Buxa Detention Camp as a political prisoner. He was associated with *Paricay* Magazine (see Bandyopadhyay, Manik) and became its editor in 1954. He received the 1964 Sahitya Akademi award for his book of poetry, *Yata durei yai* (As Far as I Wander). Subhas' first book, *Padatik* (Pedestrian, 1940), identified him as one of the most talented of the 'leftist' Bengali poets. His poetry carries references to Soviet Russia and China, to the people's war against the Axis powers, and to the famine and the plight of the people. He chides the bourgeoisie and urges the street procession on. His language is simple and strong; his message is explicit. He continues to be one of the major leftist poets writing today. Further poetry: *Phul phutuk* (Let the Flowers Bloom, 1957); *Kal madhumas* (Tomorrow Comes Spring, 1966); *Ei bhai* (This Brother, 1970).

Mulk Raj Anand

Indian writer, see **Anand, Mulk Raj.**

Munshi

K. M., Gujarati writer, see naval katha.

Murari

(probably mid-9th century, although Winternitz accepts a later dating, between 1050 and 1135 AD), Sanskrit dramtist, author of the *Anargharaghava*, in 7 acts, one of the numerous dramas based on the story of the *Ramayana* (qv). While the work, taken as a whole, is of rather secondary importance, it contains a few noteworthy passages, and numerous elegant and well-turned verses, several of which were consisdered worthy of inclusion in the mediaeval anthologies.

N

Nagar

Amrtlal (b 1916 Agra), Hindi novelist who portrays mainly urban middle class life; his broadest canvas is in the novel *Bund aur samudr* (The Drop and the Sea, 1956). He evokes in a masterly way the atmosphere of Lucknow, his home-town, especially its narrow streets, and its traditional way of life. The novel *Satranj ke mohre* (Chessmen, 1959) is set in early 19th century Lucknow. His volume of short stories, *Atom bomb*, was published in 1954. (See ancalik upanyas.)

Nagarjun

Hindi poet, see ancalik upanyas.

Nagarjuna

(c200 AD), Indian Buddhist philosopher, one of the principal founders of the Madhyamaka school of the Mahayana. Among the eight or more works ascribed to Nagarjuna (some of doubtful origin), the most important are the *Madhyamaka-karikas* (Verses on the Doctrine of the Middle) and the *Vigraha-vyavartani* (Refutation of Contentious Argument). Nagarjuna's aim is to systematize the doctrines of the *Mahayana-sutras*, particular the *Prajna-paramita* (see Buddhist Literature). The pervading doctrine is the 'emptiness' (*sunyata*) of all the elements (*dharma*) of existence, a doctrine which is established (and thus, on its own terms, also denied) by rigorous argumentation. The device of a double standard, *samvrti-satya* ('conventional truth') and *paramarthasatya* ('transcendental truth'), renders the theory immune to logical refutation. An important work preseved only

in a Chinese translation is the *Maha-prajnaparamita upadesa* ('Treatise on the Large *Prajnaparamita-sutra*'). Although wrongly attributed by the Chinese to the great Nagarjuna, this text is in the direct tradition of his school, and gives an encyclopaedic account of Madhyamaka doctrines.

Nakkirar

(perhaps 8th century), Tamil scholar are commentator. His commentary on Iraiyanar's *Akapporul* (5th-6th century), a treatise on pre-marital love and erotic poetry, is the first Tamil commentary and the first important work of Tamil prose. It contains a wealth of psychological, sociological, literary and cultural data, and its ornate, rich prose influenced profoundly the entire development of literary Tamil.

Nalatiyar

(7th-8th century), an anonymous collection of four hundred four-line. Tamil stanzas, each built around a central idea, probably by Jain ascetics; it reflects pessimistic, rather cynical, ethical values.

Nalayira [ttiviyal] ppirapantam

Collective name for the Vaisnava devotional poems of the twelve Tamil *alvar* (qv).

Nalopakhyana

(100 BC-100 AD), section of the *Mahabharata* (qv). The tale of Nala is an ancient Indian sub-epic of approximately 1,000 verses incorporated into one of the oldest layers of the *Mahabharata* (III, 5078). The story concerns two lovers, the prince Nala and the princess Damayanti, who fall in love from afar and marry after she selects him from among her other suitors (several of them gods). Nala then loses his kingdom in a game of dice and enters the woods with his wife, who, abandoned by him, wanders back to her father's court. Nala, transformed into a dwarf, becomes charioteer and cook for a king who, after many years, rewards him with the secret of the dice, by which there gains his kingdom, his wife, and when Damayanti recognizes him in disguised his true form.

The great themes of the *Mahabharata* and *Ramayana* (qqv) are present in miniature here (the forest exile after the game of

dice, the hero as charioteer, the separation of prince and princess), told with such charm and simplicity that the Nala tale has long been considered one of the pearls of world literature. It was translated into Latin in 1819 by Franz Bopp, later into German, English, French, Czech, Folish, Russian, Greek, and Hungarian, and it is the traditional text with which many students of Sanskrit begin.

Namdev or Nama

Maharashtrian saint-poet who most probably lived in the 14th century AD and who is revered in northern India as well as in the Deccan as a great Vaisnava devotee (*bhakta*). He is the author of a large number of short devotional songs called *abhangas* in old Marathi. He was a low-born Sudra, a tailor by caste, a layman, who expressed in a simple, touching manner his ardent devotion for the Name of God (ie Visnu-Hari, whom he also called Ram) and his particular attraction for Vithoba, a form of Visnu worshipped at Pandharpur. His legand, full of miraculous events, is told at length in Mahipati's *Bhakta-vijaya.* Namdev seems to have been the real initiator of the practice of the *kirtan* (devetional songs) in Maharashtra, and especially in Pandharpur. A number of Hindi stanzas attributed to Namdev are also found in the *Adi Granth* (qv) of the Sikhs. Though Namdev is said to have travelled for and wide, it is not certain that the author of the Hindi stanzas and the Marathi *abhangas* are one and the same Namdev.

Nanak

Sikh *guru,* see **Adi Granth** and **janamsakhi**.

Nannaya

Author of the Telugu version of the *Mahabharata* (qv), composed in the 13th and 14th centuries.

Naranappa

Kannada poet, see **Kumar-avyasa**.

Narayan

R. K. (b. 1906 Madras), Indian author writing in English, whose mother tongue is Tamil. Educated at Madras and Mysore,

he gained his Hon. D. Litt. at Leeds in 1967. He wrote without first-hand experience of the West, to which he was invited, like N.C. Chaudhuri (qv), after his work was recognised there. Narayan's achievements are the creative use of the ordinary, from the average to the extra-ordinary, and back again to a more poignant state of average; this seems to one recurrent movement in terms of inter being characters in the majority of his novel endorsement of the commonplace group and of convention against cratic individualism is probably a acceptance of the life he knows best, lap of the middle class. His achievement lie in the uncompromising way in which he forces the ingredients of limitation towards evolving a satisfying authenticity. Narayan's humour is a by-product of an ironical representation of truth. Works: *Swami and Friends* (1935). *The Bachelor of Arts* (1937), *The Dark Room* (1938), *The Astrologer's Day and Other Stories* (1947), *Mr Sampath* (1949), *Next Sunday* (sketches and essays, 1955), *The Guide* (1958), *The Man-Eater of Malgudi* (1961), *The Sweet Vendor* (1967). Many of these have been republished in the United States, and translated into French and German. His short stories appear in Indian and foreign journals.

Narayana

Author of the Sanskrit **Hitopadesa**.

Narayana Menon

Vallattol (1879-1958), Malayalam poet. The large poetic output of Vallattol was throughout his life too varied to allow easy classification. It is nevertheless possible to discern a number of different (though overlapping) periods in his career. He began by writing in the classical mould and his early work included a translation of Valmiki's *Ramayana* (qv). *Badhira vilapam* (1910), in which he laments the fact that he has gone deaf, marks his entry into the Romantic school. From then on his range increased and at the same time he tended more and more to use Dravidian metrical forms rather than the Sanskritic ones he had favoured earlier. Like Cuppiramaniyam Bharati (Parati, qv) for the people of neighbouring Tamilnad, Vallottol was for Malayalis the poet of Indian nationalism during the decades preceding independence, and he wrote an inspired poem in praise of

Gandhi, *Enre-gurunathan* (My Master). Later he became known as the poet who fought for economic and social justice. These various changes of emphasis notwithstanding, he never lost his love for the great traditions of his homeland, and it is a feature of his verses of all periods that he lays stress on the spiritual unity of mankind, whatever their religious or political background. There is a justifiable unanimity in considering him the greatest Malayalam poet of this century.

Narrinai

Classical Tamil anthology, see **Ettuttokai.**

Nateca Castiri

Cankenti Mahalinkam (1859-1906), Tamil novelist. A member of the Indian civil service, he was only a part-time writer; his literary output was never theless very large. His earlier works, in both Tamil and English, were mainly collections of folk-tales from southern India. Later he published Tamil prose versions of a number of Sanskrit classics and of a set of Persian stories. Of more lasting importance were his six 'Popular Tamil Novels', which appeared between 1900 and 1903 and which have very varied themes. Having tried his hand at prose fiction in the previous decade by bringing out the first set of Tamil detective stories (*Tanavan,* 1894), he then produced a story of south Indian Brahmin family life (*Tinatayalu,* 1900), a piece of 'science-fiction' (*Komalam kumariyanatu,* The Rejuvenation of Komalam, 1902), the sentimental tale of *Tikarra iru kulantaikal* (The Two Orphans, 1902), the rather melodramatic *Matiketta manaivi* (A Wife Condoned, 1903), a historical novel (*Srimami koluvirukkai,* The Mother-in-law in Council, 1903) and an adaptation of Douglas Jerrold's *Mrs Caudle's Curtain Lectures* (*Talaiyanai mantiropatecam,* 1903).

R. E. Asher, *Pandit S. M. Natesa Sastri (1859-1906), Pioneer Tamil Novelist.* Proceedings of the Second International Conference Seminar of Tamil Studies, Vol. II (Madras 1971), pp. 107-15; CNI 197-201.

Natyasastra

Of Bharata, the earliest Indian text preserved on

dramaturgy, poetics, music, body gestures and temple architecture. No precise date can be assigned to the text, though the bulk of it seems to have been written in about the 3rd century AD. Additions were probably made until the time of Udbhata (qv, 9th century), one of the earlist commentators, though many of the verses quoted in the text are probably much older; it is certain (from these citations) that there existed earlier works on dramatic theory now lost. Nobody has yet made a study of the verses, many of them very lovely, given as illustrations of the various meters in chapter XV. These might give some clues to the date of the work. Through pronouncements on style are notoriously subjective, the poems may seem, in their degree of complexity, to fall between Asvaghosa (qv, 2nd century) and Kalidasa (qv, floruit probably c400 AD).

The influence of the *Natyasastra* has been enormous. Not a single play wright whose works have come down to used (with the possible exception of Bhasa, qv) ignores the work, and many writers write in strict conformity to the suggestions and rules laid down in the *Natyasatra*. Of the many commentaries referred to in later works on poetics, only one has come down to us: the great *Abinavabharati* of Abhinavagupta (qv), the very greatness of which is probably responsible for the loss of earlier commentaries. Unfortunately this work is not complete; several chapters have never been found, notably the commentary on the important 7th chapter often referred to in earlier chapters.

In spite of the general simplicity of the language, the text is often obscre. The most famous line in dramaturgy; *vibhavanubhavavyabhicari-samyogad rasanispattih* ('An Aesthetic experience comes from the combination of characters, the atmosphere created, the reactions of the characters and the emotions they express') was so obscure, it its implications if not in its literal sense, that each commentator used in as the starting point of elaborate theories on the nature of imaginative experiences in literature. The text is also often uncertain as in the 16th chapter, on *laksanas*, where Abhinavagupta cites two different recensions. Compared to his detailed treatment of the technicalities of drama (eg several hundred verses on hand-gestures, eye-gestures, dance steps and music), Bharata is

comparatively brief on 'poetics' proper.

Navalar

Tamil writer, see **Arumukam**, Nallur Kantappillai.

Navalika

The modern Gujarati short story, is a half-century-old genre. In *Tanakhamandal* (A Bunch of Sparks, 1926) by G. Bhatta (pseud. Dhumketu), the Gujarati short story, begun in 1918 by K. Mehta (pseud. Malayanil), with his *Govalani* (A Shepherdess), celebrated its resonating form for its romantic content. Soon, in *Dvirefni Vato* (Tales by Dviref, 1929) Ramanarayan Pathak (pseud. Dviref) helped remove the emphasis in Gujarati short fiction on significant idealistic content. His, and later Jayant Khatri's fiction displayed a keenness for formal experiments. Two poets, T. Luhar (pseud, Sundaram) and Umasankar Josi (qv), added to this their miniature craftmanship. *In Lata ane Biji Vato* (Lata and Other Tales, 1935), Gulabdas Brokor explored in a new, casual, amoral style the wide, tabooed world of sex in the bourgeois world. In *Ghughavatan Pur* (The Roaring Floods, 1945) Canilal Madia employed energetic, primitive imagist techniques and in *Ek Sanjni Mulakat* (The Encounter on an Evening, 1963), Candrakant Baksi created multi-focussed, strongly evocative images, establishing the supremacy of techniques over the sex-related content and in a sense the form itself. In *Api Ca* (Furthermore, 1963) Sures Josi turned to pure form, devoid of any incident, appearing like a legeend or fairy-tale. In the stories of the young avant-garde writers today, Madhu Ray, Ghanasyam Desai, Probodh Parikh, Iva Dave, Sudhir Dalal, Mahommad Mankad and others, the movement of man's basic symbol, language, is itself directly and primarily presented in a reincarnation of the Gujarati short story.

Mavalkatha

The modern Gujarati novel, starts with *Karana Ghelo* (The Idiot King Karana, 1868). *Sarasvaticandra* (parts 1-4, 1887-1909) is a multi-centred novel, structured like a 'mosaic', as its author, G. M. Tripathi has pointed out in its preface. The inner crisis of the then-emerging 'modern' India was externalized through the archetypical and realistic images and symbols, and the actual

and metaphysical journeys of its cultured, 'vagabond' hero. The second structure was developed by K. M. Munshi, who transformed the facts of India's past into a movement of its basic history. Thus, his *Patanani Prabhum* (The Supremacy of Patan, 1918) truly begins the Gujarati historical novel. The third structure was developed by R. V. Desai in *Divya Caksu* (Eyes of the Soul, 1932), in which he employed an unassuming documentary technique to depict the sense and the essence of the Gandhian age. Its variations can be seen in the fiction of Jhavercand Meghani and M. Pancoli ('Darsak'). A new interaction between realism and symbolism turned Cunilal Madia's *Liludi Dharati* (The Green Earth, 1958) and Pannalal Patel's *Manavini Bhavai* (The Human Comedy, 1947) into unit structures of symbol, unlike the earlier imagist novels. The novel of the 1960's displays a duality: Raghuvir Caudhari's *Amrth* (The Amortal, 1965) evolved a kaleidoscopic form resting on only three inter-reflecting characters, while Candrakant Baksi's *Akar* (Form, 1963) created a disjointed structure, juxtaposing meaningful but sensuous actualities. Both created a need to redefine 'fiction'.

Nayanmar

Sixty-three Tamil Saiva saints, some of them important poets, exponents of *bhakti* (qv). Noteworthy were Appar, Campantar, Cuntarar and Manikkavacakar (qqv).

Nayi kahani

(The New Story), Hindi literary movement arising about 1955 in encouraging circumstances. Its main representatives, R. Yadav, M. Rakes, Kamalesvar (qqv), Mannu Bhandari, Usa Priyamvada and Nirmal Verma, write of their own urban middle-class environment *Nayi kahani* does not mean a break in the continuity of Hindi prose; the writers concerned are not agreed on all points, but linked by related or identical features in their work. The trend has absorbed the previous traditions or realistic social writing and introspective literature to a varying degree. *Nayi kahani* primarily deals with the impact of social problems on the individual. These writers attempt to portray the variety and complexity of life, to reject sentimentality, literary cliches and traditional approaches, to introduce new themes or new

angles on old themes and try to keep man himself at the real centre of literature. Attention is focused mainly on traditional institutions, the break-up of the joint family, and the position of women and young people. Many of their characters are intellectuals in conflict situations, leading to pathological states of mind. They are faithfully portrayed, particularly their loneliness and the longing for development of personality. Symbols are freely used, but without mystic nuances. They are used simply to enhance the fundamental idea and create atmosphere, being (as a rule) neither hackneyed nor in the accepted tradition. The same is true of the principles of composition. In the sixties the *nayi kahani* gave expression to grimmer moods and the feeling of hopelessness, and symbolism accrued.

Nayi kavita

The New Poetry movement in Hindi literature. The first important manifestation of this movement was the publication, in 1933 (2nd ed. 1966), of *Tar saptak* (ed. Ajneya, qv), an anthology including the biographies of, and statements and poems by, Gajanan Madhav Muktibodh, Nemicandra Jain, Bharatbhusan Agraval, Prabhakar Macve, Girijakumar Mathur, Ramvilas Sarma, and Ajneya. In 1951 Ajneya edited *Dusra saptak* (Samserbahadur Simh, Nares Mehta, Raghuvir Sahay, Dharmvir Bharti ao) and, in 1959, *Tisra saptak* (Kedarnath Simh, Sarvesvardayal Saksena ao). The New Poets have never formed a 'school' founded on a common ideology, or a common concept of style. What they share is an intellectual curiosity, a fundamentally experiementalist (*prayogvadi*) attitude, 'a profound ethical concern, the quest for new values and searching examination of the basic functions or sources of value'. This, in a permanent trial of strength with the West, his led to 'a growing awareness of the unique total entity of man' (Ajneya) and, (consequently, a change of poetic sensibility.

Not only have they, in the process, questioned time-honoured taboos which heretofore restricted the choice of subject matter worthy of poetic treatment. Language itself, in particular the relation between word (*sabd*) and meaning (*arth*), has come under discussion, and this discussion has become a poetic theme

in its own right. Their resultant awareness of literary craftsmanship and medium-consciousness have been promoted by what is basically a problem of communication. Whereas their predecessors still assumed, rather naively, that they were writing their poetry for, and reciting it to, the traditional Indian audience of connoisseurs trained for sympathetic reception, the New Poets, not ready to fall a victim to this illusion or accept self-expression as the end of poetic activity, and being aware of their social responsibility, have found that this audience no longer exists. Thus their poetry is most probably meant to be read, not listened to, by individuals unfamiliar with the poetic conventions of the past. As a consequence, they have turned away from poetic diction and, making a virtue of necessaity, discovered the poetic possibilities of folk language.

Nirala

(Suryakant Tripathi, b 1898 Midnapore, d 1961 Allahabad), Hindi poet, novelist and translator. *Anamika* (Nameless, 1923), *Parimal* (Fragrance, 1930) and *Gitaka* (Songbook, 1936) established his fame as a *chayavad* (qv) poet. His historical poems, *Chatrapati Sivaji ka patra* (A Letter of King Sivaji, 1922), *Dilli* (1924) etc, are full of patriotic pathos. Among his romantic verse of the twenties there are very early socio-critical poems: *Bhiksuk* (The Beggar, 1921), *Sin* (The Poor, 1921). In the mid-thirties Nirala and Pant (qv) became leading progressive poets (see *pragativad*). In his novels *Kulli bhat* (1939) and *Billesur bakriha* (Shepherd B, 1941) as much as in his poetry *Kukurmutta* (Mushroom, 1942) and *Nae patte* (New Leaves, 1946), Nirala depicted realistically the poverty and misery of the lower classes. His songs have served as models for the younger poets.

P

Pada

A genre of mediaeval Gujarati poetry. In *Siddhahaima Vyakarana* (1102 AD) the grammarian Hemacandra Suri has recorded many short poems on love and heroism written in the Gurjara Apabhramsa, the immediate precursor of the Gujarati language. The 14th century work *Mugdhava-bodhamauktikam*, in which 'we see Gujarati almost in the act of taking birth' (Grierson), contains instruction for the young. Maniky-acandra Suri's *Prthvicandra Carit* (1432 AD) narrates the wealth and valour of a legendary king. Padmanabha's *Kanhadade Prabandha* (qv) is the swan-song of unvanquished India. To his literary tradition Narasimha Mehta (c1414-80) and Mira Bai (c1403-70) gave a decisive turn through their *pada* poems, expressing with unmatched emotive power and through the techniques of sensuous images different aspects of a single and new theme: the love of Radha and Krisna. This was indeed a new, trans-Indian myth, arising in the minds and senses of poets from Bengal to Gujarat, making the entire range of human reality experienceable in a novel way, and needing various literary genres for its total expression. The lyrical aspects of *pada* poetry reached its climax in the *garabi* poems of Dayaram (1763-1853), three centuries later.

H. Goetz , *Mira Bai, Her Life and Times : A Tentative Critical Biography* (Journal of Gujarat Research Society, 1959, 87-113); K. M. Munshi, *Gujarat and Its Literature* (Bombay 1953); U. S. Nilsson, *Mira Bai* (New Delhi 1970); G. M. Tripathi, *Classical Poets of Gujarat* (Bombay 1891).

Padmanabh

Rajasthani poet, see **Kanhadade Prabandha**.

Pampa

(10th century), Kannada's *adikevi* or First Poet, a great influence on later poets including Nannayabhatta, first poet of Telugu. He is supposed to have composed in his thirty-ninth year (941) his two great epic works: *Adipurana*, a *campu* (part-prose and part-verse), a religious poem on the first Jaina hero-saint, Purudeva, and his children Bharata and Bahubali; and *Vikramarjunavijaya*, a secular and original retalling of the *Mahabharata* (qv), which identifies Pampa's royal patron Arikesari with Arjuna who is Pampa's hero. In omits the *Bhagavadgita* (qv), tells the epic story succinctly in 14 cantos, and ends with Arnuna's coronation. With valuable historic references to the times and life of King Arikesari, the work is known for its extraordinary blend of Kannada and Sanskrit, narrative power and poetic density.

Pancatantra

(Book of Five Chapters), Sanskrit collection of fables, stories and tales, of uncertain date. Essentially it is a didactic book, meant as a textbook (*sastra*, qv) for young rulers. Accompanying its prose narratives are moral or educative maxims in verse, easy to be memorized. The wisdom taught in the book is mostly of a practical character, often preferring usefulness and success in life to abstract ethical principles. Each of the five chapters stresses a different aspect of human conduct. Undoubtedly many old fables and tales are to be found among the stories retold here, with motifs to be met in narrative folk-literature all over the world. However, they are elaborated in a characteristic way, always bearing in mind the didactic aim of the book.

The genesis of the *Pancatantra* presents an intricate problem which many Indologists have tried to solve (Benfey, Hertel, R. Schmidt, Edgerton, Alsdorf, etc.). The manuscripts preserved represent a rather late stage of development, the beginning of which will hardly ever be retrieved with certainty. J. Hertel traced the origin of the text as we know it to the Kashmiri recension called *Tantrakhyayika* (c4th-5th centuries AD) which, however,

must have been preceded by many earlier variants. Another recension, now lost, is said to have been translated into Pahlavi c570 AD and can be reconstructed according to its Syriac and Arabic translations. In India the *Pancatantra* was rewritten many times, among the favourite elaborations being, for instance, the so-called *textus simplicior* (C9th-11th centuries), a somewhat younger *textus ornatior*, and the very popular *Hitopadesa* (qv). The *Pancatantra* is among the most frequently translated of Indian books. Its Persian and Arabic translations and adaptations go under the name of *Kalila and Dimna* (Karataka and Damanaka in Sanskrit, the names of a pair of jackals, because of their shrewdness the real 'heroes' of many a fable in the first part of the book). An Arabic version was translated into Greek (11th century), Hebrew (by a Rabbi Joel, in the 12th century) and Latin (by Johannes de Capue 1263-78). Today over 200 versions in more than 60 languages are known. Due to a misunderstanding, many non-Indian versions are ascribed to a certain Bidpai, which is, however, only a corruption of the Sanskrit title *vidyapati* (Master of Knowledge).

Pandya

N. K. Gujarati poet, see **arvicin kavita**.

Panikkar

K. M., Indian statesman and writer, see **Madhava Panikkar, Kavalam.**

Panikkar

Rama, Malayalam poet, see **Rama Panikkar**, Niranam.

Panini's Grammar

(*Astadhyayi*), the oldest preserved indigenous Sanskrit grammar (5th-4th centuries BC). Earlier works have been lost. It has preserved knowledge of the complicated structure of Sanskrit in condensed form. Written in *sutra* (qv) style, it gives an exhaustive description of the formation of Sanskrit words in under 4,000 *sutras*, to be learned by heart. This is followed by a list of verbal roots (*patha*) and of groups of words coming under the same *sutra*-rule of rules *(patha)*. The grammatical description based on very careful analysis of the data. General features are stated

as general rules while common features to a few words are mentioned only once in a *sutra* and referred to the appropriate group in the *ganapatha*. Panini developed a system of abbreviations which can be demonstrated on the *Sivasutras* (list of Sanskrit sounds preceding the grammar). The mute consonants interpolated between them mean that a whole series of sounds can be designated by the first sound and the final mute consonant: the beginning of the *Sivasutras–a iu* (*n*), (1) *r l* (k), *e o* (*n*) (3) etc. The syllable *an* thus designates the vowels *a i u; ak, a i u r l; ik, i u r l*, etc. Panini uses 41 such combinations (not all actually possible) in his description. It is necessary to study the *sutras* in the order Panini presents them; they cannot be rearranged since they have been carefully linked and each presupposes knowledge of the preceding rules. The conciseness of the *sutras* called for many commentaries, and some abridgements of Panini's difficult grammer have also been attempted. The easiest is Varadaraja's *Laghusiddhantak-aumudi*, which can serve as introductory reading for Indian indigenous linguistics.

Pant

Sumitranandan (b 1900 Kausani), greatest living Hindi poet. His third volume of lyrics, *Pallav* (Shoots, 1926), established his fame as a *chayavad* (qv) poet, followed by *Gunjan* (Humming, 1932) and *Jyotsna* (Moonlight, 1934). In the midthirties Pant became a leading *pragativad* (qv) poet and turned to a realistic and emphatically socio-critical representation of Indian urban and village life: *Yugvani* (Voice of the Epoch, 1939), *Gramya* (Country-life, 1940). Studies of Aurobindo and his neo-humanism resulted in a new approach to life and literature as expressed in *Svarnkiran* (A Golden Ray, 1946) and *Svarndhuli* (Golden Dust, 1948). Pant's later poetry is mainly philosophical. His greatest work is *Lakayatan* (The House of People, 1964, Soviet Land Nehru Award), a monumental epic inspired by ancient Indian literature, but dealing with contempory problems from a classico-humanistic point of view. Pant has written more than threee dozen volumes of poetry, lyric dramas and crtical essays, eg *Cidambara* (1951, Bharatiya Jnanpith Award), *Kald our burha cad* (Art and the Old Moon, 1959, Sahitya Akademi Award), *Chayavad punarmilyakan*

(Revaluation of Chayavad, 1965), *Git hams* (Swan of Songs, 1969).

Paramesvarayyar

Ullur S. (1877-1949), Malayalam scholar and poet. Ullur, author of a voluminous history of the literature of Kerala, was also one of the most prolific Malayalam poets of his day. An admirer of the classical literature of Malayalam and Sanskrit, he was slower than his contemporaries, Asan and Vallattol, to follow the new trends of the Romantic movement. Eventually, however, he tackled subjects that had not traditionally belonged to poetry and abandoned Sanskritic metres and verse forms in favour of indigenous Malayalam ones. He is known for the philosophic content of his poems and for his mastery of the use of imagery. Main works: *Umakeralam* (1913, an epic set in 17th-century Travancore); *Taraharam* (1925, collection poems); *Karnabhusanam* (1929, poem on Karna, a leading figure in the *Mahabharata*, qv).

Paranar

Classical Tamil poet, see **Ettuttokai**.

Parati (Bharati)

Cuppiramaniyam Ci. (b 1882 Ettaiyapuram, d 1921 Madras), Tamil poet, writer and journalist. He is a major landmark in Tamil literature and the greatest Tamil poet of the first half of the 20th century. He began as teacher of Tamil in Madurai, and in 1904-10 he was a journalist and editor in Madras. Taking part in the freedom movement, he was persecuted by the government of British India, spent the years 1910-19 in exile in Pondicherry, and in 1919-21 lived in poverty in Madras. His work is full of contradictions, influenced by classical Tamil poetry (chiefly Kampan, *bhakti* poets and *cittar*, qqv), but also by Keats, Shelley and Emerson. Many writings attacked the social evils of Hindu society, and since about 1908 his passionately radical songs inspired the national movement in Tamil India. Parati was the first to introduce contemporary political and social themes into Tamil poetry and to use simple, almost colloquial language. In vigorous and direct prose he deals with many acute problem of modern life, while writing allegorical and mystical poems, as well as short and exquisite lyrics. Main works: *Kuyipathyl* (The

Song of the Cuckoo, 1923), a lovely fantasy of 750 lines; *Kannanpattu* (1919) cycle of lyrical poems on Krsna: *The kitankal* (1908-12), nationalistic song and political poems; *Cantirikaiyin katai* (The Story of Cantirikai, an unfinished novel), *Agni and Other Poems* (written in English 1937); a number of essays, prose-poetry.

Paricay

Bengali monthly, see **Bandyopadhyay,** Manik.

Paripatal

Classical Tamil anthology, see **Ettuttokai**.

Parmanand

(1791-1879), Kashmiri poet. A Brahmin by birth, Parmanand spent the greater part of his life (in succession to his father) as accountant of the village of Mattan, where he came into contact with many wandering *sadhus* and religious teachers *en route* for the great centre of pilgrimage at Amarnath. A profoundly religious figure, he was fundamentally an adherent of the Kashmiri Saiva school. Parmanand was also a devotee of Krsna, as well as having contacts with both Sufis and Sikhs. He wrote a large number of poems on a variety of themes; although they are all permeated with the nondualist ideas of the Vedanta, they demonstrate great linguistic and poetic virtuosity, in addition to profundity of religious insight. While Parmanand was undoubtedly the greatest Hindu poet of his time in Kashmir, his extensive use of Sanskrit and Hindi-derived words has prevented his general popularity among Muslim Kashmiris. His best-known poems are : *Sudamacaritar, Radha-suyambar*, and *Siv-lagan.*

Pasyon

Filipino plays, see **moro-moro.**

Patanjali's Mahabhasya

(Great Commentary), precise date unknown; not earlier than c150 BC, but possibly several centuries later; all that is certain is that the date is considerably earlier than the grammarian Bhartrhari (qv), this follows a commentary of Panini (qv) called Katyayana whose *Varttikas* (Aphorisms) have been preserved in the *Mahabhasya.* Patanjali goes beyond Katyayana, developing

the grammar of Panini where it is obsolete, criticizing and rejecting some of Panini's *sutras.*

The *Mahabhasya* is written in the *bhasya* style, learned prose which developed in connection with the *sutras,* reflecting discussions between educated people. The style is scholastic and dialectic; the many quotations from everyday life and various rules (*nyayas*) make it very vivid in some points. This style is preserved in the *Mahabhasya* in conversational form with simple short sentences; the pupil usually asks a question and a would-be-teacher answers in a general way, leaving out some problems; the real teacher then explains all the details. The style is so vivid the much information on everyday life can be drawn from it. Certain features (relative causes introduced by 'why, what, how' etc.) recall the inscriptions of King Asoke. This suggests that both texts are relatively close in time and that both are close to contemporary conversational style, one in Sanskrit, the other in Prakrit. Only Panini, Katyayana and Patanjali belong to the creative period of Indian grammer; later only commentaries, abridgements or attempts at rearrangement (especially of Panini's grammar) were made. The author of the *Yogasutra,* also named Patanjali, has sometimes been identified with the grammarian, but on insufficient grounds.

K. Kielhorn, *The Vyakarana Mahabhaya of Patanjali* (Bombay 1906); *Patanjali's Vyakarana-Mahabhasya,* trans. by S. D. Joshi (Poona 1969, to be completed); B. N. Puri, *India in the Time of Patanjali* (Bombay 1968).**Patel**, Pannalal, Gujarati writer, see **mavalkatha**.

Pathak

Ramanarayan, Gujarati writer see **navalika**.

Pathak

Sridhar (b 1859 Jondhri, d 1928), Hindi poet. Educated up to the entrance examination of Calcutta University, he served in different Government office and in 1901 became Superintendent of the Irrigation Commission. Retired in 1914, his home in Allahabad was a centre for Hindi writers. His translations of Goldesmith's peoms *The Deserted Village, The Traveller* and *The Hermit* revived epic poetry in Hindi. His original poems (*Kasmir*

susama, The Beauty of Kashmir, 1904; *Bharat git*, Song of India, 1928, etc.) paved the way for the *chayavad* (qv) poets and for the national lyrics of Maithilisaran Gupta (qv).

Patirruppattu

Classical Tamil anthology, see **Ettuttokai**.

Pattinattar

Tamil poet, see **cittar.**

Pattirakiriyar

Tamil poet, see **cittar.**

Pattuppattu

(The Ten Songs), form with *Ettuhokai* (qv) the corpus of classical Tamil poetry. It is composed largely in the same metres as the latter, and the poems (save one) are on secular subjects. But they are of much greater length are resemble only the Vaikai poems in the *Paripatal* section of the *Ettuttokai*. It is generally considered that *Pattuppattu* belong to the same period as *Ettuttokai*; indeed, the authors of some poems in both great collections are indentical. However, there are grounds for regarding *Tirumurukarruppatai* as distinct in time from the other nine of the 'Ten Songs' as it is in subject-matter. Here too there is some resemblance to *Paripatal*, this time to the Cevvel poems therein, since, similarly, *Tirumurukarruppatai* praises the god Murukan (Subrahmanaya). In later tradition, it is regarded as a Saiva poem, being included in the XIth *Tirumurai* (qv).

There are other *Pattuppattu* called *Arruppatai*, a type of poem extolling to a colleague the virtues and liberality of one's patron. Thus, *Porunararruppatai* exhorts War-bard (*parunan*) to visit the Cola king Karikal. In a poem of 248 lines, his victory at Venni and the fertility of his country through which the Kaviri river flows are described. *Cirupanarruppatai* directs *cirupanar,* probably, 'players of the small harp', to the Oy tribal chief Nalliyakkotan, and elaborates upon his great liberality. *Perumpanar*, 'players on the great harp', are directed in *Perumpanarruppatai* to Kanci, where the heroic chief Tontaiman rules. Its author, Uruttirankannanar, is also credited with *Pattinappalai*, the fifth *Pattappattu*, which extols the Cola country and its capital.

Malaipatukatam is also sometimes called *Kuttararruppatai*, Exhortation to the Dancers. This peom praises Nannan and his country.

Maturaikkanci is the longest of *Pattuppattu*, and contains 782 lines. Whatever the exact meaning of *kanci*, which seems to refer to aspects of Counsel of Praise classified under the rhetoric of *puram*, Horoic poetry, *Maturaikkanci*, as the title suggests, is a glorification of the city of Maduraj. Life in this Pantiya capital is described through its daily round there. The riches brought into the city by the conquering armies of the king, Netunceliyan, victor of Alankanam, are described. The remaining three *Pattuppattu: Netunalvatal, Mullaippattu*, and *Kurincippattu*, all contain a much greater emphasis on love, though it is worth noting that encomia such as *Pattinappalai* are also formally arranged round a love-motif: the hero does not wish to leave the embrance of his lady-love for all the wealth of the Cola capital. *Netunalvatai*, The Long Cool Wind, describes the cool season and rains. This season, in the rhetoric of love poetry, is associated with the patient waiting of the beloved for her lord who is absent at the wars, and we find this situation beautifully portrayed. *Mullaippattu*, the shortest of *Pattuppattu* with but 103 lines, carries a similar theme. Lastly, *Kurincippattu* avails itself of love-poetry rhetoric, telling a love story with the back-ground of the hilly region of Tamilnad. A young hero rescues a girl threatened by an elephant and in danger of being swept away by a mountain stream. They fall in love, and in due course promise to marry. *Kurincippattu* is attributed to Kapilar, one of the most renowned of classical Tamil poets, whose work figures extensively of the *Ettuttokai* (qv).

Pavananti

(12th-13th century), Tamil grammarian. His great work, the *Nannfil* (Excellent Treatise), c1205 AD, in 461 stanzas, is the standard grammar of Tamil, in which the Jain scholar laid down the rules codifying literary Tamil. It is observed to this day.

Payar

Bengali metre, see **mangal-kavya**.

Pedanna

Allasani (16th century), Telugu poet-laureate at

Krsnadevaraya's (qv) court, and author of one of the five principal Telegu epics. Entitled *Svarocisamanusambhavamu*, this tells a story from the *Markandeyapurana* (see *purana*). In the Himalayas, a nymph, Varudhani, falls in love with a strictly pious Brahmin youth, Pravara, who, with the help of a magical plant, had gone there to see the god Siva. Pravara rejects Varudhini, but a celestial youth whose affection she had spurned wins her by impersonating Pravara. To them is born Svarocisamanu.

Pendse

Sripad Narayan (b 1913), leading Marathi novelist of the post-war era. His reputation is based on novels set in his own Konkan region of Maharashtra, notably *Elgar* (Attack, 1949), *Garambica Bapu* (1952) and *Rathacakra* (The Chariot Wheel, 1962). The second is translated as *Wild Bapu of Garambi* (New Delhi 1969).

Periyalvar

Tamil poet. Born in Villiputtur, he contributed 473 hymns to the *Nalayirappirapantam* (qv), the Vaisnava 'canon'. Sixteen Vaisnava shrines figure in Periyalvar's poem, which are embodied in the first section of *Nalayirappirapantam* entitled *Tirumoli.* His hymns describe the adventures in the life of Krsna. In contrast to some of the Saiva poets, Periyalvar is singularly free from proselytizing in his hymns. According to legend, he was the adoptive father of Antal (qv).

Petrus Ky

Victnamese writer, see **Truongvinh-Ky**.

Phadke

Narayan Sitaram (b 1894), copious Marathi novelist, short-story writer and essayist. Among his more than thirty novels, *Jadugar* (Magician, 1928), *Daulat* (Wealth, 1929) and *Atakepar* (Beyond the Limit, 1931) were enormously popular. He is still writing actively.

Pillai

Damodaram, editor of Tamil texts,
see **Cuvaminata Aiyar**.

Poetry in English (India)

For over a century poetry has been written by Indians in English, but only since Independence (1947) has it been written and received entirely on its own merits and only now are the first authologies and balanced critisisms appearing. There is an absence of a tradition, as no major creative personality in India chose to use English as his medium (Rabindranath Tagore' Bengali poems being so much superior to their English equivalents). Early poetic writing in English was a *tour de force*, an accomplishment perhaps politically induced, and there was unnatural pressure on the use of the language. The modern poetry is the expression of certain attitudes and values of an urban or cosmopolitan middle-class familiar with the European or American world. Most of the poets were educated in, or have lived in, the West at some point. The main source of the formal imagery which used to depict tranquil rural landscape and life no longer fits. Today the Indian finds expression in his own self-realization and individual identity.

Polotan-Tuvera

Kerima (pseud. Patricia S. Torre, b 1925 Jolo, Sulu), Filipino prose writer in English publishing mostly in magazines. Main works: *The Hand of the Enemy* (1961, a novel); *Stories* (1968); *Imelda Romualdez Morcos* (1969). Potana

Bammera, Telugu poet of uncertain date. He composed the Telugu version of *Bhagavata Purana* (qv), which includes the famous story of Visnu's Man-lion incarnation, Narasimpha, destroying the unbelieving demon-king Hiranyakasipu.

Pragativad

Literally 'progressivism' (inexact, but much used), Hindi literary movement arising c1935, influenced by Marxism, and connected with the formation of the Progressive Indian Writers' Association (see *progressive writing*). Its followers turned away from the romantic ideas of *chayavad* (qv) and aimed at realistic treatment of contemporary social problems demonstrated on characters of working poeple. The main representatives in prose were Yaspal, A. Ray, R. Raghav (qqv) and Rahul Sankrtyayan; in poetry S. Pant and Nirala (qqv) in their later work, S. Suman, N. Sharma

and others. *Pragativad* writers were deeply committed; the anti-colonial line also attracted writers who were not at all Marxist. The movement culminated in the early forties.

Prahasana

Sanskrit dramatic genre, see **kavya**.

Prasad

Jayasnakar (b 1889) Banaras, (d 1937), Hindi poet, dramatist and novelist. The enlarged second edition of *Jharna* (Waterfall, 1927) and *Asu* (Tears, 1931), both full of romantic imagination and mystical associations, established his fame as a *chayavad* (qv) poet. His *kamayani* (1935) is a famous epic based on a theme of ancient Indian literature, but dealing allegorically with contemporary problems of Indian society. Prasad was equally outstanding as a dramatist. He wrote 13 dramas, mostly historical plays, patriotically glorifying India's past, such as *Visakh* (1921), *Skandagupta Vikramaditya* (1928), *Candragupta Maurya* (1931) and *Dhrusvamini* (1934).

Premananda

(b c1636, d c1734), Gujarati poet. *Akhyana, prabandha, rasa* and *padyavarta* are the long narrative classes of mediaeval Gujarati poetry, Samal Bhatta's (18th century) *Simhasan Batrisi*, narrated fictionally by 32 statues, shows how a *padya-varta* interposes between the mind and reality a world of adventures of kings, but also of merchants, carpenters and women. *Prabandha* and *akhyana*, however, as in Lavanyasamaya's *Vimalaprabandha* (1505 AD), were structured teleologically, towards a preconceived religious conclusion. But *akhyana* poetry, originating in clusters of *pada* (qv) poems like Narsimha's *Rasa Sahasrapadi*, retained emotive ambiguity even in narration. In Premananda's *akhyana*, poems, based on themes from the *Ramayana*, the *Mahabharata* (qqv) and, significantly, the life of Narasimha Mehta (see *pada*), the possibilities of the genre and the language itself were fully developed. Abandoning 'action' and 'instruction' alike to express the grace of a mother, Jasoda, scolding her child, Krsna, and the sweetness of small talk between friends, Krsna

and Sudama, meeting after years (in *Dasamakandha* and *Sudamacarit*), Premananda has çreated maximally nontelic aesthetic forms. Investigation forms within and outside literature was Akho (c1591-1656), whose destructive-creative brilliant intelligence was disinterestedly fascinated by the actuality of *maya.* He created concrete images of his metaphysical search, not leaving unturned a single foundation stone of the socio-religious frontiers of Gujarati poetry.

Premcand

(Dhanpatray Srivastav, 1880-1936), Hindi and Urdu novelist and short story writer. Born near Banaras, he spent most of his life in the United Provinces. He worked as schoolmaster and sub-inspector until 1921 but left the education service during Gandhi's non-cooperation movement, and devoted the rest of his life mainly to writing and publishing in Hindi, and to a lesser extent in Urdu. His earlier literary activity had, however, been chiefly in Urdu, through which he had acquired most of his literary background. Premcand was the first writer of real importance to use Hindi as a vehicle for prose fiction, and his contribution to the development of Hindi in establishing the genres of short story and novel on a genuine literary level is inestimable.

His strength is, on the whole, in the short story rather than the novel. Here he depicts a wide cross-section of north Indian life, often with great sensitivity; he displays gifts of character portrayal and realistic observation far surpassing those of his predecessors. His themes and treatment tend, however, to reflect an uncritical idealism which clashed with the realism and insight of his best work and detracts from its effectiveness. This tendency is more marked in his novels, which deal with social and political questions. The last of his twelve complete novels, *Godan* (The Gift of a Cow, 1936), is his best, with its magnificent evocation of the atmosphere of village life and fine portrayal of the peasant Hori. The novels have a collective value in presenting a comprehensive picture of the life and temper of the north India of Premcand's day. Some further works: *Mansarovar* (The Holy Lake, 8 vols.) *Kafan* (The Shroud, short stories), *Sevasadan* (The

Hall of Service, 1918), *Rangbhumi* (The Field of Strife, 1924), *Karmabhumi* (The Field of Action, 1932).

In India. Writing influenced by the Progressive Writers' Association founded on leftist initiative in 1936 but extending to other shades of opinion. In some literatures (eg Urdu) the progressives were a major, and even a dominant, trend in the decade proceding independence, after which, though many continued as leading writers, they declined in relative importance. See also *pragativad.*

Prose fiction in English (India)

Since 1947 there has been a great development of Indian writing in English, coinciding with a growing interest both in India and the West. Serious study is taking place and balanced criticism is gradually appearing in journals such as *The Literary Criterion*. Authors seek through these works to reach a wider public than would be possible in any one Indian language; they draw their readers not only from the urban Indian middle-class but also from the West, with which most of them have contact. While these authors have met with adverse criticism in India, where they are regarded by many as virtually a caste of their own, with only superficial links with genuine Indian culture, they have nevertheless won a substantial audience in their own country as well as in the West, and the best of them are a authentically Indian as writer who write in the Indian languages.

Prthviraj-raso

Rajasthani romance, see **raso**.

Pukalenti

(13th century), Tamil poet. His only preserved work is a narrative poem, *Nalavenpa*, in 378 stanzas, based on an episode in the *Mahabharata* (see *Nolapakhyana*), a charming, tender, colourful tale in excellent style.

Puram

Classical Tamil war-poetry, see **Ettuttokai**.

Purana

(400 BC-1400 AD), Sanskrit sacred text. *Purana* literally

means 'ancient'. The *puranas* contain a great variety of ancient subjects–rules of caste, rituals, ceremonies, histories of sacred places, philosophy, mythology, hymns of praise and dynasties of kings. The *Mahabharata* and *Ramayana* (qqv), and in particular the appendix to the *Mahabharata* known as the *Harivamsa* (The Dynastry of Visnu) are considered *puranas* in the broad sense of the term, but 18 works are usually regarded as *puran as* rather than epics: the *Brahma*, *Padma*, *Visnu, Vayu, Bhagavata, Brhannaradya*, *Markandeya, Agni, Bhavisya, Brahmavaivarta, Linga, Varaha, Skanda, Vamana, Karma, Maysya, Garuda* and *Brahmanda Puranas*. These are said to be characterized by the 'five marks of the *puranas*' (*purana-pancalaksana*), the five essential topics: *sarga* (creation of the universe), *pratisarga* (subsequent destruction and recreation), *vamsa* (dynasties of gods and sages), *vamsanucarita* (dynasties of the solar and lunar kings), and *manvantarani* (the ages of the primaeval Manus, progenitors of the human race).

In fact, not all of the *puranas* cover all five 'marks', which are anyway usually submerged in a mountain of incidental material of a different nature. Even the shorter *puranas* cover a bewildering range of subjects; the *Agni Purana* contains information on the cult of the *linga*, astronomy, astrology, marriage, omens house-building, politics, poetics, law, medicine, and grammar, in addition to the usual *dharmasastra* (qv), *stotras* (hymns of praise), *tirthas* (tales illustrating the sanctity of particular holy places, with descriptions of the miracles wrought there), and mythology.

The *Skanda Purana*, a collection of texts more extensive than the *Mahabharata*, exists in several entirely different recensions, all calling themselves the *Skanda Purana*. A further complication is introduced by that fact that the texts, very loosely constructed and minimally consolidated, borrow freely from one another and constantly reinterpret their own material. The dating of any particular *purana,* therefore, is extremely difficult, though parts can be placed with reasonable accuracy and some (such as the *Bhagavata, Brahma, Bhavisya, Brahmavaivarta*) exhibit a general character clearly later than others (such as the *Markandeya* and *Vayu*). Yet the core of the

purana corpus is very old indeed, originating in the period of the Nandas and Mauryas when generalisation were sung and praised by the non-Brahmin court bards known as *sutas*, who in their turn certainly drew upon a tradition extending back to the Vedic period. Most of the older *the puranas* were well known by the Gupta age, but at that time the Brahmin priests took them over, reworked them; they often composed entirely new works, retaining only the name of the original *purana*. At this time, also, *puranas* began to assume the highly sectarian character which now distinguishes them. Because of their encyclopaedic nature and the impossibility of dating them, the *puranas* shade off into the 'sun-puranas' (*upapuranas*), from which they do not in fact differ significantly. Several of the different versions of the list of the 18 'Great *puranas*' (*mahapuranas*) include a few *upapuranas* in place of some of the *mahapuranas*. Such so-called *upapuranas* as the *Siva*, *Mahabhagavata*, *Brhaddharma*, *Devibhagavata*, *Kalika*, *Samba*, *Saura*, and *Visnudharmottara* contain much valuable and ancient information.

In spite of several worthy efforts, the *puranas* have not proved fertile ground for political historians, but as source books for the study of social and relgious history they are extremely useful. The style in which they are composed (consisting primarily of *slokas*, qv) varies considerably according to the place and date of composition; however, it is generally degenerate, exhibiting a tendency toward extreme, rococo exaggeration and a complete disregard for the niceties of Sanskrit grammar. In addition, most *puranas* have come down to us in extremely corrupt manuscripts. Despite these laxities of form, the content of the *puranas* reveals a rich imagination and an extraordinary diverse oral tradition.

Purananuru

Classical Tamil anthology see **Ettiuttokai**.

Purandaradas

(c1550), with his contemporary Kanakadasa, the best known of Kannada Vaisnava saints (*haridasas*, ie servants of Hari, or Visnu). He was a composer of devotional songs (*kirtane*) set to

Karnatic music, widely sung all over Southern India, in concerts, religious gatherings and at home. A rich miser and merchant before the 'leap of faith', he gave away all he had and become a *horidasa*, a wandering mendicant singer-saint. His songs (*pada*), composed in simple folk-idiom, convey social criticism, moral teaching, and intense feeling of *bhakti* (qv) and praise for his favourite form of Visnu, Purandara Vitthala. They are a landmark in Karnatic musical tradition.

Puskar Samser

Nepali lexicographer, see **Sama,** Balkrsna.

Puttapu

K. V., or **Kuvempu** (b 1904 Kuppali), modern Kannada poet of nature, love, idealism, and yearning for god. He has written over 50 books of poems, stories, verse plays; some poetic, yet earthy, regional novels (*Kanuru Subhamma Heggaditi,* 1936, and *Malegalalli Madumagalu,* Bride in the Mountains, 1967); and has adapted Shakespeare's *Hamlet* and *The Tempest.* He has been influenced by Western poets like Milton and Dante, as well as by the Sanskrit and Kannada traditions, by Sri Ramakrishna as well as Sri Aurobindo. His most acclaimed work is *Sri Ramayana Darsanam* (A Vision of the Ramayana, 1955) a modern version of the epic in 23,000 lines of sonorous Miltonic verse-paragraphs and Homeric similes. Kuvempu received the prestigious Jnanapitha prize for poetry in 1967.

Putumaippitan

(Viruttacalam, C., 1906-1948), Tamil writer and poet. After unsuccessful studies of law, he became a writer and journalist in Madras. He died a very poor man and a consumptive. He was a prolific writer (he wrote more than 200 short stories, a number of poems and essays, a few short plays) and some of his short stories are bound to survive as excellent literature. Among his early writings (19251928) there are imitations and even plagiarized stories (from Maupassant, Chekhov etc), but later he probed with fearless, ruthless frankness into the fallings of modern Hindu society, which he described as a truly critical realist. There is also humour and pathos in his writing, but more often bitting satire

and much distress and harshness. His syntax is frequently rather involved, and his style strange and unbalanced, but, in the best of his stories, he is always forceful and expression. His influence in the field of Tamil prose was decisive between 1930 and 1950. Main works: *Putumaippitan kataikal* (The Stories of Putumaippittan, 1940); *Anmai* (Manliness, 1947); *Anru iravu* (The Night, 1952); *Putumaippittan katturaikal* (The Essays of Putumaippittan, 1954).

Q

Qurratul Ain Haider

Urdu writer, see **Haidar**, Quarratu'l-'ain.

R

Raghav

Rangey (b 1923 Agra, d 1962), Hindi poet, novelist and short-story writer, from south India. His social novels on contemporary themes show changes in the mentality of people of different classes, and the receding force of tradition: *Gharaunde* (Doll's Houses, 1941), *Sidha sadha rasta* (A Straight Direct Road, 1957), *kab tak pukaru* (How Long Must I Call? 1957). The most important of his several pseudohistorical novels in *Murdo ka tila* (Hill of the Dead,1948).

Rahasyavad

Trend of Hindi *chayavad* (qv). *Rahasyavad* poetry which expresses the mystical yearning of the Individual Soul for union with the the Universal Soul or Supreme Deity, and grief and despair at their separation. This yearning is inspired by spiritual love, frequently with undertones of erotic love.

Rajakopalaccari

Cakkaravartti (pseud, Rajaji, b 1878 Hosur, d 1972 Madras), Indian statesman and writer. A close associate of Gandhi and a leading figure in Indian political life for most of the present century, Rajaji served as Prime Minister of Madras in pre-independence days (1937-39) and as Chief Minister of the state after independence was won (1952-54). Before the latter period of office he was successively Governor-General of his country and minister in the Central Government. Rajaji's English works include books on aspects of Hinduism and a translation of part of Kampan's (qv) *Ramayanam.*In Tamil he has published prose

versions of the *Mahabharata* and the *Ramayana* (qqv), and collections of short stories (*Kataikal* and *Karpanaikkatu*), most of which have a social or didactic purpose.

Rajam Aiyar

B. R. (1872-98),Tamil novelist. A lawyer by training, Rajam Aiyar devoted most of his life to writing, in both English and Tamil. For the last two years of his life he edited *Prabuddha Bharata*, a monthly journal concerned with religion and philosophy. In most of his writings, including an uncompleted novel in English (*True Greatness or Vasudeva Sastri*) and his one Tamil novel (*Kamalampal, or the Fatal Rumour,* first published in a Tamil monthly between 1893 and 1895) Rajam Aiyar aimed to popularize the Vedanta. He did not allow his philosophizing, however, to get in the way of his telling of a story, and his *Kamalampal* is an interesting narrative, spiced with humour and having the benefit of more subtle characterization than had so far been seen in the Tamil novel.

Selection in English: *Rambles in the Vedanta* (Madras 1905).

Rajasekhara

(b c860 AD Maharastra, d c930 AD Kanyakubja), Indian poet, dramatist and critic. He is most appreciated by anthologists for the lyric gems scattered throughout his major works, and most readable because of his lively imagination and humour, and terse style in both drama and criticism. His *Karpuramanjari* is a *sattaka* in Prakrit and his *Viddhasalabhanjika* a *natika*. Both these plays are comedies of palace intrigue.The ten act *najaka*, *Balaramayana*, though immensely long (dramatizing practically the entire Rama epic) is effective through the dramatic presentation of incidents often imagined by Rajasekhara, for example, the confrontation of Ravana and Sita in Act I where the tyrant is unable to bend Siva's bow (see *Ramayana*). Of the parallel *Balabharata* only two acts are available. The epic *Harivilasa* is apparently lost. Of Rajasekhara's great critical work *Kavyamimamsa* (Investigation of Literature) we unfortunately have only the first of eighteen 'books' and a few quotations. In amusingly pedantic prose, a parody of the *Arthasastra* (see Kautilya), Rajasekhara first elevates Literature and his consort Criticism with a myth of their origin and marriage

in the style city of Vatsagulma.The critic legislates luxury with palaces and gardens for writers,but a disciplined time table and preparednessto jot donw ideas at all times.

Rakes

Mohan (b 1925 Amritsar), Hindi writer, lecturer in Hindi in Jalandhar, Bombay and Simla and, since 1957, a freelance writer. He is one of the main authors of the *nayi kahani* (qv), psychological stories and novels of urban middle-class life; a frequent theme is that of gradual or sudden disillusionment. His best and biggest novel is *Andhere band kamre* (Dark, Closed Rooms, 1961). Stories: *Naye badal* (New Clouds, 1957); *Ek aur zindagi.* (A Different Life, 1963).

Rama Panikkar

Niranam (15th century), Malayalam poet. He is generally corsidered to be the greatest of a family of poets living in Niranam in central Travancore in the late 14th and early 15th century. Works of two other members of the fammily have come down to us; Madhava Panikkar's *Bhagavadgita* and Sankara Panikkar's *Bharatamala*, a very condensed version of the *Mahabharata* (qv). Most important among Rama Panikkar's poems is this *Ramayanam*, which follows Valmiki's poem (see *Ramayana*) quite closely but contains a number of original variations. The work of the Panikkars represents an important stage in the history of Malayalam literature in that with it the influence of Sanskrit became clearly marked.

Ramamirtam

La. Sa. (Ramamirtham L. S., b 1916), Tamil writer. He is one of the most prominent short-story writers, and probably the best stylist, in modern Tamil. Influenced by Tolstoy, Hamsun, Joyce and Hemingway, he began writing in English. He has published over a hundred short stories and a novel (*Putra,* Son, 1956). His stories probe deep into the inner life of his heroes, mostly middle-and lower-class men and women.He combines a very contemporary psychological approach and introspection with Hindu orthodoxy and traditional views. The greatest achievement of his writing is the use of an immensely rich, rather Sanskritized

diction, and an exquisite style, often experimental, full of alliteration, of haunting rhythm and difficult syntax. Short-story collections: *Janani* (1957); *Italkal* (Petals, 1959); *Paccaikkanvu* (Green Dream,1961); *Kanta* (1962); *Ancali* (Gesture of Worship, 1963); *Alaikal* (Waves, 1964); *Taya* (1966).

Raman Pilla

C. V. (1858-1912), Malayalam novelist. A member of the teaching staff of the Maharaja's College, Trivandrum, he wrote a number of farcical comedies, some of which were produced by the students of the college. His reputation today, however, rests on his three historical novels which are set in different periods of the story of Travancore: *Marttandavarmma* 1891), *Dharmmaraja* (1913) and *Ramarajaba(dur* (1918). The first such novels in Malayalam, they remain unsurpassed. A fourth novel on a contemporary theme was less successful.

Ramanujan

A. K. (b 1929 Mysore), Indian poet writing in English; his mother tongues are Kannada and Tamil (bilingual). Educated in India, and, post-1959, in the USA. Now professor of Dravidian studies and linguistics at the University of Chicago. Ramanujan has published work in linguistics, folklore, mythology and comparative literature and translated from Kannada, Tamil and Malayalan into English. He is now engaged in translating the poetry of classical Tamil, and mediaeval Kannada religious lyrics. Works *The Striders* (1966), *The Interior Landscape* (1967), *Relations* (in the press).

Ramayana or Valmiki-Ramayana

Sanskrit epic. The fuller title is necessary to distinguish the Sanskrit poem, attributed the to authorship of Valmiki, from the numerous adaptations and translations in New Indian languages. In contrast to the *Mahabharata* (qv), the *Ramayana* is sufficiently homogeneous in plan and execution to justify the attribution to a single poet (except for the last Book and the greater part of the first, which are generally agreed to be later additions; the first Book in particular is greatly inferior in poetic merit). The epic hero, Rama, belongs to the line of Iksavaku kings who ruled the

Gangetic Plain kingdom of Kosala from their capital in Ayodhya in the 6th and 5th centuries BC. Legends arrounding the royal house and adventures of the Iksavaku hero Rama form the basis of the epic. It is likely that the poet gathered the scattered materials of oral tradition to compose a court epic. Th epic itself shows the blending of two distinct themes, historical saga and nature mythology.

The main narrative of the first part of the epic, as presented in Book II (*Ayodhya kanda*), concerntrates on events at the court of Rama's father, Dasaratha, and their consequences. Dasaratha has four sons–Rama, Bharata, Satrughna and Laksmana–by his three wives. Rama is married to Sita, daughter of the king of the Videhas, whom he wins by the trial of bending a magical bow. Rama is appointed heir-apparent, but the intrigues of Queen Kaikeyi to place her son Bharaa on the throne result in the exile of Rama with Sita and Laksmana. Bharatia succeeds to the tthrone, but only agrees to rule as regent for Rama until he returns from exile.

The narrative character of the second part of the epic, Books III-VI (*Aranyakanda, Kiskindhakanda, Sunderakanda,* and *Yuddhakanda*), is very different Related to older Indian myths, the main story is full of the fantastic. After various episodes in which Rama combats the *rakasasas* (demons) who infest Dandaka forest, the demon-chief Ravana, king of the island of Lanka, vows revenge. He has Rama and Laksmana lured away from their forest home and abducts Sita. In order to recapture her, Rama allies himself with the monkey chief Sugriva and his minister Hanuman. They depose Sugriva's powerful brother Vali and prepare to invade Lanka. Meanwhile, Hanuman crosses over the ocean from the mainland to Lanka in a single bound and searches for Sita. He finds her a prisoner in Ravanas pleasure grove, still rejecting his suit and despairing of Rama's ever coming to save her. Hamuman consoles her, wreaks havoc in Lanka,and returns to report to Rama. The monkeys build a fabulous bridge and Hanuman carries Rama at the head of the army to attack Ravana's rich city. The demons are routed, Rama kills Ravana and liberates Sita. After Sita is made to justify her chastity by an ordeal of fire, Rama returns with her and Laksmana to reign in

Ayodhya.

The significance of this second part of the epic has been interpreted in allegorical and mythological terms. Allegorically, Rama's journey and victory over the demons is said to represent the spread of Aryan culture to Southern India and Ceylon (Lanka); this idea is suggestive, but there is little textual evidence to support it. The mythological interpretation seems less speculative. Many *Ramayana* characters represent basic mythological types which are traceable to Vedic and non-Vedic sources. For example, Rama's conflict with Ravana and other *raksasas* parallels the complex of *Rgveda* (qv) myths, of Indra's conflict with Vrtra and other demons. Sita, meaning 'furrow', is personified in the *Rgveda* and invoked as a goddess. Hanuman, the son of the Vedic Wind-god, Vagu (hence also called Maruta-sana), flies hundreds of leagues through the air and aids Rama in ways reminiscent of the Vedic Storm-gods, Maruts, in their alliance with Indra. On another mythological level, Sita is related to the prototype of prehistoric tree and fertility goddesses, while Hanuman is the theriomorphic figure embodies forms of demonic and advine powers combined into a spontaneous creative energy, which Rama needs to accomplish the task of restoring order of the world. Rama himself is the incarnation of order, duty and controlled power (*dharma*). He embodies the pure duty of ritualized life, in contrast to his arch enemy Ravana, who is passion incarhate.

In the finial Book (VII, *Uttarakanda*), generally agreed to be a late addition to the *Ramayana*, public scandal concerning Sita's chastity during her captivity in Ravana's palace forces Rama to have Sita abandoned in the forest. She gives twins in the hermitage of Valmiki on the bank of the Ganges, where she finds. It is from Valmiki that the twins lead epic, which they later sing in their false presence. On hearing the story, begs Sita for forgiveness, but she invakes. Earth from which she was born and her mother receives her. Rama's sons are named Kusa and Lava, and tradition has it that the epic was passed down from them by professional rhapsodists called *kusilavas*, who recited it all over India.

By the addition of the first and last books Valmiki's epic

was transformed in time into a poem meant to glorify the Hindu god Visnu. The story is introduced that Ravana,by his austerities, obtained from Brahma a boon of invulnerability to gods, demons, and demigods,but being arrogant he ignored humans. His abuses of his status led the gods to ask Visnu to incarnate himself as a man to destroy Ravana. So, as he had done at six other crucial moments in the world's history, Visnu assumed the form of an incarnation (*avatara*), this time of the Iksvaku prince Rama, to accomplish the task of restoring order by his actions in the world.The recasting of the *Ramayana* into this Vaisnava frame has served to make the epic a sacred text of Hinduism.

The language of the *Ramayana* is a form of Sanskrit which is characterized by grammatical peculiarities that distinguish it from the standard language established by Paninean grammar. The epic represents a more popular form of Sanskrit of the period preceding Panini's work. The style as well as the language of the epic shows a uniformity of composition. Attention to formal considerations and oranments of style are evident. When the character of *kavya* (qv) style is compared with that of the legand (*ithihasa*), the preoccupation of *kavya* with form is apparent. The *Ramayana*, with its elaborate descriptions and use of poetic ornaments, shows stylistic refinement of the legends and myths that are its content. Within Indian literary tradition, Valmiki's work is considered to be *Adikavya*, or the first artificial poem; this in contrast to the *Mahabharata*, which is called *Jnanakosa*, or encyclopaeidia. According to the evidence of its Critical Edition, the fact that the *Ramayana* was considered *Adi-kavya* profoundly affected the transmission of the text in centres of Sanskrit learning, where the original text was revised to bring it into accord with the formal standards of later court epics. Such revisions are most numerous in versions of the Northern Recension.

The popularity of *Valmiki-Ramayana* is attested to in many ways. For example, its story provides the inspiration for a *Mahabharata* episode entitled *Ramopakhyana*, a Buddhist *jataka* (qv) entitled *Dasaratha Jataka*, Kalidasa's (qv) court epic *Raghuvamsa*, the *Bhattikavya* (see Bhatti), and Bhavabhuti's (qv) dramas *Mahaviracarita* and *Uttararamacarita*. The original epic

has also been variously adapted and translated into Indian vernacular languages. The most important of these are the Tamil version by Kampan, the Hindi vers on by Tulsidas, and the Bengali version by Krttibas (qqv). The epic has also been widely transmitted to other parts of Asia. Versions are known in Java, Malaya, Vietnam, Cambodia, Laos, Thailand, where identification of the story's origin is lost; in China and Tibet, the story is still identified with India.

Ramayana Kakawin

(Epic of Rama c9th century, East Java), the earliest surviving Old Javanese epic. It is anonymous, written in Old Javanese (*kawi*) probably under King Dyah Balitung. Inspired by Valmiki's *Ramayana* (qv), it is not an adaptation of it but may have been modelled on a shorter Sanskrit or south Indian version. The form is the *tembang gede* (great verse) brought to perfection by Kanwa (qv) in the 11th century and dominating Javanese literature upto the 15th. The story of Rama is known in many versions in Indonesia, in prose and verse, and is a popular *wajang* (qv) theme. Its language, style and philosophy make the *Ramayana Kakawin* one of the loveliest Old Javanese epics; like most of the *kakawins* it has been translated into Dutch (1920-40). Jasadipura I (qv) paraphrased it in modern Javanese. The Malayan version (*Hikayat Seri Rama*) differs in many respects.

Ramadharisinh

Hindi poet, see Dinkar.

Rangacarya

Adya or Sriranga (b 1904 Agarkhed), major Kannada playwright of all-India status, with over 25 plays (*Harijanvara*, 1932; *Kelu Janamejaya*, *Soka Cokra*, *Kattale Belaku*, etc.) and over ten novels (*Visvamitrana Srsti*, 1934; *Prakrti; Purusa*, 1957,etc). He has been known for over 40 years for his wit, iconoclasm, and experiment in problem plays, satires, and tragi-comedies, using the theatre for a ceaseless criticism of life. He blends the techniques of classical Sanskrit and modern Europe, and is concerned not only with folly but evil, in Indian family, society and politics.

Rao

Raja (b 1909), Indian author writing in English; his mother tongue is Kannada. Educated in Paris. The very purity of the English of the Victorian novelists became a disability to the Indian writer in fiction, so that it was fortunate that Rao received his further education in France. As a south Indian Brahmin, Rao has brilliant intellectual powers and a great sensitivity. His first novel is *Kanthapura* (1938), the story of a small village in southern Bombay caught up in the nationalist movement in the early thirties. In 1947 came a book of short stories, *The Cow of the Barricades and Other Stories*, and in 1960 *The Serpent and the Rope,* the most important piece of prose fiction by an Indian to date. He wrote it in 29 days, after many years' gestation. It is a statement of Rao's understanding of India and Europe and of their attitudes and values. Its pro-Indian attitude forms an interesting contrast to N. C. Chaudhuri (qv). In it he successfully blends elements in Indian and western forms of writing. His style comes close to that of the *puranas* (qv). He uses Indian idiom, speech rhythms, phraseology and proverbs. The story-teller is Rama, a south indian Brahmin, who goes to France to do historical research. He meets Madeleine, a French teacher or history, and they marry. His four years' stay in Europe and the failure of this marriage reveal his 'Indian-ness' to him. The novel contains many autobiographical elements. In 1965, it was followed by *The Cat and Shakespeare.*

Rasa

Basic term of Sanskrit poetics, see **kavya** and **dhavani**.

Raso

(12th-16th century), versified romance of a popular character, mostly from Rajasthan and Gujarat. Also a prosodic metre, used in such compositions besides other metres like *duha*, *caupai* etc, so that works of this type are often found under the name of *Duha, Caupai* etc. The proto-type is said to be a lost *Munjarasa* in Apabhramsa, whose fragments are quoted in the Prakrit Grammar of Hemacandra (1132). From the 12th century onwards, an abundant *raso* literature develops in an Indo-Aryan vernacular known as Old Western Rajasthani (OWR) or Old Gujarati, also callad Dingal. The most ancient specimen of the OWR *raso* is

said to be the *Bharatesvarabahubali rasa* (1185 AD) composed by a Jain author, Salibhadra Suri.

The theme of the *rasos* is either heroic, centring on the warlike prowess of some Rajput hero, or romanesque and sentimental, centring on some love-affair between a Rajput prince and princess, entailing long and painful separations between the lovers which lend themselves to lyrical development. The *Kanhadade Prabandha* (qv) is a typically 'heroic' *raso*, whilst the *Bisaldev-raso*, whose date is uncertain, represents an archaic type of 'sentimental' *raso*: it is a simple love-balled composed in a mixture of OWR and Pingal, ie an old Braj dialect. In fact, most of the non-Jain *rasos* are composed in that mixed language.

By far the most famous is the *Prthviraj-raso* attributed to Cand Bardai, a long composition in Pingal, mixed with OWR and some archaic Apabhramsa words. As Cand Bardai (sometimes given as the first great 'Hindi' poet) appears to have been the contemporary and principal adviser of the hero, king Prthviraj of Amber (defeated by Shahab-ud-din Ghori in 1192 AD), the poem is supposed to have been composed in the first half of the 13th century. But there are no ancient manuscripts and the poem, which has come down to us under various forms, seems to have been very largely interpolated. Both the heroic and romanesque elements are present, yet some modern critics are of the opinion that the primitive *Prthviraj-raso* ended at the brave hero's conquest of the fair Rajput princess Samjogita: it might have been originally a lyrical exaltation of Rajput chivalry, rather than the all embracing folk-epic we know. All critics agree however in consisdering the *Prthviraj-raso* as the most remarkable specimen of the whole *raso* literature. No translation of any *raso* in any European language has been attempted so far.

Tod, *Annals and Antiquities of Rajasthan* (2 vols., 1829-32, reprinted London (1957); Forbes, *Ras-mala* (London 1856); G. Grierson, *Modern Vernacular Literature of Hindustan* (Calcutta 1889).

Ratnakarasanti

Indian writer on metrics, see **Buddhist literature**.

Ratnasrijnana

Ancient Indian critic, see **Buddhist literature**.

Ray

Amrt (b 1921 Kanpur), Hindi writer, son of Premcand (qv); editor of literary papers in Allahabad. His themes are social conflicts, religious fanaticism and the struggle against tradition. His best novel, *Bij* (Seed, 1953), is the story of a young couple and of woman's road to equality. In the late fifties, Ray wrote psychological stories, influenced by *nayi kahani* (qv) eg *Gili mitti* (Damp Earth, 1959). Stones: *Tirange kafan* (Tricoloured Shrouds, 1998); *Katghare* (Cages, 1956).

Ray (Roy)

Bharatcandra (b 1712 Burdwan District, d 1760), the most famous Bengali poet of the 18th century. An early student of both Sanskrit and Persian, he was in his youth the manager of his family's estates but, when they were confiscated, he made his way to the court of Krsnacandra Ray of Krishnagar, a noted patron of the arts, especially of poetry. Bharatcandra's poetic talent there earned him the title *gunakar* (the incarnation of excellence). Bharatcandra's most famous work is the long trilogy *Annada-mangal*; the first part consists of a retelling of the puranic legend of Siva and Parvati, the second is a historically-oriented romance about the conflict of the Hindu Raja of Jessore with the Mughal emperor Jagangir, and the third, by far the most famous part, is the lovestory of Vidya and Sundar. Bharatcandra is noted for the grace, sophistication, and wit of his writing. As a scholar of Sanskrit he was able to adapt the elaborate Sanskritic metrical system, aesthetic viewpoint, and even language to the Bengali.

Ray

Harivams, Hindi poet, see **Baccan**.

Ray (Roy)

Rammohan (b 1772 Radhanagar, d 1833 Bristol), Bengali religious thinker and social reformer. Son of a Brahmin family, he was highly educated and had considerable knowledge of Hinduism, Islam and Christianity. He was a higher official of the East India Company and an emissary of the Great Mughal. Rammohan is justifiably called the Father of Modern India; he endeavoured to modernize religious and social life and to revive

Hinduism by introducing elements from other religions. He fought against idolatry, polytheism, and sectarianism in religion, and against child marriage, the enslavement of women, and *suttee.* In his pamphlets, articles and lectures he laid the foundations of modern Bengali prose; founded and edited several periodicals and wrote a Bengali grammar which set the standards for the written language. He set in motion the movement known as the Bengali Renaissance, aimed at all-round modernization of thought and the way of life in Bengal.

Roy

see **Ray**, Bharatcandra, and Ray, Rammohan.

Rudrata

Ancient Indian writer on poetics, see **alamkarasastra.**

S

Samad

Said, A[bdul] (b 1935 Malacca), Malay novelist, short-story writer and poet. Educated in both Malay and English, he has spent most of his working life as a journalist, becoming a member of the literary movement *Angkatan Sasterawan 50* (see Usman Awang) while on the staff of *Utusan Melayu* in the 1950's. Much of his writing as this time was in the form of short stories, most demonstrating the same concern for social and political change manifested by his contemporaries in *Asas 50*, and poetry, the latter occasionally more personal in impulse. His first major work, for which he received a national literary prize in 1958, was written while he was still in his early twenties, the novel *Salina* (1981). Dealing with the lives of Malays (and others) inhabiting a decrepit shanty town, Kampong Kambing, in Singapore Immediately after World War II, it remains one of the outstanding Malay novels written in the peninsula.In essence the depiction of personal integrity and struggle amid urban destruction, it is remarkable for its rounded, though always compassionate, portrayal of the lives of the Malay poor. Stylistically it is characterted by fine balance and economy of plot, together with communication of character and development of situation by means of naturalistic dialogue rather than description, to a degree seldom approached by earlier writers, and never in such sustained fashion; the novel, of some 500 pages, is one of the longest written in Malay.

Although Samad did not repeat the artisitc success of *Salina in his Bulan ta' Bermadu di Fatehpur Sikri* (No Honeymoon in Fatehpur Sikri, 1965), a brief and rather facile work, or in the

more considered *Sungei Mengalir Lesu* (Sluggish Flows the Stream, 1967), See in the war years, his considerable it seems certain to yield further fruit. lition to his novels he has published our collections of poems and stories, *Debar Pertama* (First Heartbeats, 1964 being early storeis, 1955-58). *Liar di-Api dar Di-tepi Julan* (Mild in the Fire, and By the roadside, 1961); *Daun-Daun Bergugeran* (Early Fallen Leaves, 1962, with his wife Salmi Manja, also a writer of note); and *Ka-mana Terbang-nya Si-Burong Senja?* (Whence Has Flown the Bird of Twilight?, 1966). He has also produced a number of other works, among which should be noted the play *Di-Mana Balan Selalu Retak?* (Why is the Moon Always Cracked?, 1965); a collection of letters to his wife from overseas, *Warkah Kepala Salini Manja* (1965); and; in Cooperation with Usman Awang, a series of reprinted essays on modern Malay literature, *Tema dan Tugas Delam Kesusasteraan Melayu Moden* (1963).

Samaveda

One of the four books of the **Veda.**

Sankara

(8th-9th centuries), Indian philosopher and theologian, the greatest Monist Commentator and interpreter of the Vedanta. An orthodox Brahmin from Southern India, he believed in the absolute authority of the *Veda* (qv) and attempted to explain the contradictions in what is taught by the existence of two truths (a lower truth for the ordinary believer and a higher truth for the initiated) and by illusion (maya) which hinders recognitioin of the highest reality (*brahma*); this is close (in his conception of it) to the *nirvana* of Mahayana Buddhism. Sanakara's chief work is his extensive commentary on badarayana's *Vedanta-sutras (Sarirakamimamsabhasya)* and his commentaries on the earliest *upanisads (qv)* in which he does not explain the text itself, but bases on it an exposition of his own teachings. In form, too, his work is more of an interpretation than a commentary, with long sentences, involved constructions, etc. The most popular of his works is still his commentary on the *Bhagavadgita* (qv), again more of an independent treatise, drawing evidence in support of the author's teachings from the text it purports to comment on. Devotional *stotras* (hymns of praise to the various gods of the

Hindu pantheon) are also traditionally attributed to Sankara. He is still considered the highest religious authority for Hinduism; he is far more of a theologian than a philosopher. His works exerted a profound influence on the literature of his successors, followers of the Advaita (ie, non-dualist) philosophy. This infuence is shown in particular through the stress he laid on the emotional aspects of religious expression, the need to assimilate alien elements into Hinduism, and the propagation of religious principles suited to the level and the position of the faithful.

Sankara Kuruppu

G. (b 1901), Malayalam poet. A schoolteacher and later professor of malayalam, he started writing poetry at an early age. His first works were nature poems and largely imitataive of the worx of Kerala's Romantic poets. As he developed, mysticism and symbolism became prominent features of his verse. A pariot, he was inspired by the work of Gandhi to turn his poetry to the service of the movement for Indian Independence, a movement which he saw as offering benefits not only for his country but for all mankind. The attainment of this goal did not diminish his interest in the world around him are he has continued to write poems both on social and political themes and on the implications of the advance of scientific knowledge. He has also translated poetry into Malayalam, including Tagore's (see Thakur) *Gitanjali.* Main works: Suryadnti (The Sunflower, 1964); *Muttukal* (Pearls, 1946); *Otakkauzal* (The Flute, 1950); *Nimisam* (The Moment, 1945); *visuadarsanam* (Vision of the Universe, 1960)

Sankaradeva

(b 1449 Alipukhuri, d :69 Cooch Behar). Assamese poet and Vaisava reformer. Of aristocratic family, he was given a thorough education in Sanskrit, which he used in some of his writing he completed his education at the age of 22. He made long journeys through nonlern and southern India, visiting place, of pilgrimage and discussing religious matters with my Vaisoava teachers of various trends, such as Caitanya. Sankaradeva wrote about 30 books, mostly in Assmese, to make his Vaisnava teaching accessible to the uneducated. He was strongly influenced by the *Bhagavata Purana (qv),* a part of which he also translated into

Assamese, in an interpretative way. This book provided him with subjects for many original writings, such as *Nimi nava samvada* (Nimi's Nine Discussions) on doctrinal points. *Gunamala* (Garland of Praises), hymn to Visnu and Kisoa, *Kirtana,* a collection of 26 poems propounding the doctrine of *bhakti (qv),* to be recited at religious gatherings, and *Lildmala* 107 stanzas recounting incidents of Krsna's life.

Another Source of Sankara's inspiratioin was the *Ramayana (qv),* the last canto of which *(Uttara kanda)* he also freely rendered into Assamese, introducing many native folk elements. Besides his epics, Sankaradeva's lyrical *Baragita* (Devotional Songs) and one-act plays were influential among the mass of the people. The plays deal with subjects similar to those in his epics, eg *Kali-damana* (Subjugation of Kali) retells a Krsnaite story, and *Ramavijaya* (Victory of Rama) an incident from *Ramdyana.* In these plays, verse greatly predominates over prose: the descriptive parts are related by the director of the play (*sutradhara).* Sankaradeva is rightly considered the greatest representative of mediaeval Assamese literature. Innumerable successors were directly influenced by his ideas and poetic style, characterized by novelty of expression, rhythmic fluency and good characterization. No less vluable is his constribution to the formation of the Assamese literary language.

Sarabhai

Bharati (b 1912), Indian Play-wright writing in English; her mother tongue is gujarati. Educated at bombay university, she is principal of Shreyas College, Ahmedabad. The only woman playwright in English who has had some success. *The Well of the People* (1943), a poetic pageant (there are no changes of scene) is symbolic, a contribution to the Gandhian social order. It arose from the author's visit to the Haridwar Kumbhamela in 1938 (she was an active member of the Indian national Congress) and a true story that appeared in *Harijan* (ed. Gandhi) of an old lady who, unable to go to the Mela, spent her hard-won savings in digging a village well for the benefit of the poor. *Two Women* (1952) is realistic, written in clipped prose. The political touches are real and even the spiritual atmosphere is associated with

objects in the drawing-room of Kara Raya. One part of the room is modern, decorated with imports from the West, the other corner is marked by a figure of the god Krsna and flowers. Sarabhai hard influenced by W.B. years and T.S. Eliot.

Sarmad kashani

Said (d 1661 Agra), Indo-persian mystical poet, son of an Amenian Jewish merchant. He was one of the free-thinkers round dara Shikoh (qv) and was condemned to death for hetesy. Several hundred of his mystical quatrains have come down to us. They are of a pantheistic nature and attempt a rapproachement between Islam and Hinduism.

Sarsgar

Ratan Nath (b 1846 Lucknow, where d 1902), urdu writer, journalist, and pioneer of the novel. his most famous work is *Fasana-e Azad* (The Tale of Azad), which first appeared serially in the weekly paper which he edited, and then (1880) in four large volumes totalling about two million words. It owes much to the *diastans* (qv), but its hero is the champion of the New Light of Westernizataion, and the overtly supernatural elements is discarded. There are vivid, realistic pictures of the 19th century scene in Lucknow, and much broad humour.

Sarvajna

(c1700), most popular of Kannada gnomic poets, comparable to Tiruvalluvar (qv) in Tamil, and Vemana in Telugu. He composed hundreds of lovingly-quoted proverbial wisdom-poems in *tripadis* (3-line Kannada folk-form) each carrying his name. They are witty, simple, wise, often bitter or crude, always memorable apphorisms, on good and evil in kingship, society, family, and individual characte; they attack injustice and hypocrisy in caste and class.

Sarvajnamitra

ancient Indian poet, see Buddhist literature.

Sastra

(500 bc to the present), Indian scientific treatise. In its broadest sense, this Sanskrit term denotes a science of any nature,

mathematics, iconography, astrology, etc. By extension, it refers to a treatise on that science, usually composed in Sanskrit verse or a combination of verse and prose. *Sastras* are characterized by a tendency to classify, categorize, and enumerte topics in a highly artificial manner, often postulating non-existent possiblities for the sake of symmetry. Important *sastras* exist on the subject of *dharma* (qv), law, grammar (by Panini qv, and others), erotics (the *Kamasutra by* Vatsyadyana, qv), poetics (the science of *alamkarasastra, qv),* drama (the Natyasastra, qv, of Bharta), and politics (the *arthasastra* of Kautilya , qv,) as well as medicine, magaic, palm-reading, and hundreds of other topics. Sastras are still composed, often in Sanskrit, in India today, and a learned man is a *sastri,* one who knows the *sastras.*

Satyanarayana

Wiswanatha (b 1895), Telugu writer and poet. No Telegu writer of the 20th century has excelled Wiswanatha in creative writing either in quality or quantity. He may be said to be the most outstanding writer in Telugu today. There is no literary genre to which he has not abundantly contributed in his own inimitable style. Holding views frequently running counter to those of contemportary society, he is known as one of the most controversial figures among modern Telugu writers. His disciples are spread all over Andhra, adoring and admiring him more as an institution than as an individual. His earlier writing is marked by a lyrical spontaneity which is lacking in his later works. His writing has an evocative quality of great depth which has brought him a large number of imitators. His translation of great epic *Ramayana* (qv) in conventional (verse and prose) style reads like an original poem of excellent craftsmanship. Main works: *Weyipadagalu* (A thousand Hoods, 1932), a social novel translated also into Hindi;*Kinnerasoni patalu* (Songs of the River Kinnerasani, 1956). One of the greatest lyric poems of the 20th century in Telugu; *Ramayanakalpa-wrksamu* (Ramayana, the Celestial Tree, 1953-59), which won the Bhartiya Jnanapitha award, 1971.

Sejarah Melayu

(Malay Annals), probably the oldest of Malay historical works, it appears in the form in which it has gained principal

currency (Raffles Ms. 18) to have been written in 1612. There is still scholarly argument over the possibility of an earlier date for the nucleus of this version (21482, 1536), and, in consequence, concerning the probable nature of its predecessors (cf. R. W. Roolvink's introduction, to the 1970 reprint of C.C. Brown's English translation of Raffles Ms. 18). The *Sejarah Melayu* is of both literary and historiographical importance, for though its authorship is uncertain it is written in general in a clear, vivid, narrative style, with much wit and colour; it clearly deals for most of its length with real historical persons. After early sections depicting in largely mythic terms the origins of the Malacca Sultanate (thus possessing substantial importance for the validation of elements of the Malay polity), the remainder of the work is principally devoted to the celebration of the history of that state during its hey-day and until its reduction to the Portuguese in 1511. Though, like all court literature, much concerned with high life and politics, it also succeeds in conveying in some measure the dust and bust of fifteenth century south-east Asia greatest port city.

Sen

Samar (b 1916 Calcutta), Bengalli poet. He received his MA in English at Calcutta University. He started his career as assistant editor of *Kabita,* poetry quarterly, and translated into Bengali some work of Tolstoi and other Russian writers while in Moscow, 1957-61. He was editor of the leftist political jounrla, *Now,* and presently edits his own political journal, *Frontier* Samar stopped writing poetry around the age of thirty. He now says poetry bores him. But during the years when he was writing and ever since then, his poetry has excited others. A Marxist philosophy is exhibited in his works. He wrote what is called prose-poetry' at a time when such poet was still not accepted in Bengal as genuine literature. An anthology published by Tagore intentionally contains no prosepbetry; thus Sen's poetry was excluded. Since then his poems are found in almost every anthology of Bengali poetry. Work *Kayeti kabita* (Several Poems, 1937), *Tinpurus* (Three Generations, 1944), Samar *Sener Kabita* (The Poetry of Samar Sen, 1954).

Setubandha

(The Building of the Causeway), Maharastri epic by Pravarasena II Vakataka (c410-440 AD), one of the finest Indian *kavya* (qv) epics. The plot of the slaying of Ravana and rescue of Sita is extracted from the *Ramayana* (qv). Rama, already in the far south of India with his monkey allies, receives news of his abducted wife in Lanka and prepares to attack. The central episode is the construction of a causeway to the island by the monkeys, a feat paralleled only by the difficulty of the battle which follows, where natural strength and a just cause eventually prevail over a better armed enemy. Pravarasena's *leitmotif* or 'mark' *(anka)* is 'devotion' (*anuraa),* loyalty in love and friendship. Though Rama is an incarnation of Visnu, he is humanized as much as possible and in his weakness and even despair he needs the devotion and leadership of his ally Sugriva. The poem is characterized by heroic speeches and some rich descriptions of the mountain scenery. The climaxes are marked by long compounds.

Sivadasa

Sanskrit writer, **see Vetalapan-cavimsatika.**

Sivasankara Pilla

Takazi (b 1914). Malayalam novelist. Trained in the law, Takazi has for most of his life devoted himself to writing. In his younger days he wrote verse, but soon realized that his real talent lay in the area of porse fiction. Considered by some to be primalriy a short-story writer, the prolific Takazi has also written a large number of novels. All his work shows the influence, readily acknowledged, of the French 'realist' school. An early member of the Progressive Wirters' Association (see *progressive writing),* Takazi has argued that a creative writer must be explicitly committed to the cause of social reform. His work, however, like that of Zola whom he greatly admires, has more lasting qualities than this might be taken to imply. His novels and stories have a great variety of theme and setting. Most of the best ones are set among the less fortunate sections of Kerala society. *Tottiyute makan* (Scavenger's Son, 1947) tells of three generations of night-soil carriers, *Rantitannazi* (Two Measures of Rice, 1948) of the harsh conditions of work of agricultural labourers and *Cemmin* (Shrimps,

1956), his most famous book, of the poor fishermen of Kerala's coast. That Takazi's gifts are not restricted to descriptions of poverty is shown by *Enippatikal* (Steps of the Ladder, 1966), a complex narrative of Kerala's political life.

Sivasvamin

Sanskrit poet, see **Buddhist literature**.

Sloka

(Original meaning in Sanskrit, 'cry', praise', whence) 'verse' or 'strophe' in any metre, though the word has sometimes been used incorrectly for one metre in particular, the *vaktra or anustubh.* This popular error perhaps arose from the punning anecdote that the *sloka* was invented by Valmiki (see Ramayana), the 'First Kavi' (Bhavabhuti calls him), to express grief (soka) at a tragic spectacle and thereby produce the 'compassionates' aesthetic experience (*Dhuanyaloka I.5)*. The verse uttered by Valmiki (*Ramayana* 1.2.14) happens to be in the *vaktra* metre. The original meaning of the anecdote, however, was that Valmiki invented poetry, *padya,* ie vese in general, as Asvaghosa (qv) tells us (*Budhacarita* 1.43). Since a *sloka* of the commonest metre, the anustubh, consists of 32 syllables, the term came to be used by scribes as a measure of length of the texts they copied, regardless of metres, and applied equally to prose. This the oldest extant recension of the Prajnaparamita, a prose text, is known as the 'Eight Thousand', meaning that it is suppesed to contain 8,000x32 syllables. This unit of length is also called a *grantha,* 'knee', and the total is sometimes found in the colophons of manuscripts, serving as a basis for payment.

Smrti

(500 BC-500 AD), ancient Indian code if law. This Sanskrit term may be literally translated as 'Remembrance' and it refers to the code of social and religious law originally handed down orallyie by 'memory') from generation to generation of human jurists and priests. In this it is to be contrasted with *sruti,* literally Hearing, which refers to the older, Vedic texts which are believed to have been heard' by revelation from divine inspiration. *Smrti* purports to be a development it and exegesis of *sruti,* than which

it is more secular both in origin and in provenance, although both deal with the religiously here of behaviour and may be subsumed under the term 'scripture'. The Hindu can not of sacred law as a whole is designated as *smrit,* which may also be used to describe any one of the individual texts within that canon. Although some of these texts were probably originally composed as easy as the time of Buddha, if not earlier, they have undergone such constant revision; incorporating the dissident views of various authorities, adjusting their provisions in order to accommodate new social developments, that it is extremely difficult to date a particular text with any certainty, although the broad chronological outlines of the canon as a whole are fairly clear.

Soebagijo

Javanese poet, see **Subagijo,** IIham Notodijo.

Somadeva

(11th century Kashmir), Sanskrit poet, the author of the *Kathasaritsagara* (Ocean of the Streams of Story, between 1063-81). It is the best and the most popular version of the so-called Kashmiri recension of the lost *Brhatkatha* (see Gunadhya). About 350 stories, fairy-tales and anecdotes are retold here in relatively simple and fluent verse, not overburdened with poetic images and word-play. The author was a skilful narrator, and though he obviosuly did not invent any story himself, he knew how to tell them to catch the listeners' attention and how to make full use not only of his poetic abilities but also his cerative imagination. His book is also a rich source of information on the way of life in India at his time, on religions, castes, social relations, etc.

Srautasutra

Vedic ritual handbooks, see **vedanga and sutra.**

Srestha

Siddhicaran (b 1912 Okhaldhunga, eastern Nepal), Nepali poet, has lived mainly in Kathmandu, where, throughout the whole of his life, he has been engaged in various literary activities. For seven years he was co-editor of the Nepali newspaper *Gorkha Patr* and for a long time edited the literary magazine *Sarada.* The language of his poetry is simple and colloquial and his work

represents the first Nepali attempt at realism. Because of the revolutionary ideas contained in his poem *Varsa* (Rain, 1940), he was jailed for five years and during the time of the Rana regime much of his work was suppressed. So far he has published three volumes of verse.

Sri

(real name B.M. Srikanthayya, 1884-1946), a professor of English and passionate lover of Kannada. He inspired a renaissance in Kanada poetry by his translations of English romantic lyrics in *Inglis Gitagalu* (English Poems, 1926), introducing poets like Wordsworth, Shelley, Burns, and new metres and poetic diction to a new generation. His spirited prose-poems on the mother-tongue, his anthology of Kannada verse (*Kannada Bavuta,* A Kannada Banner, 1938), his experimental verse-adaptation of *Ajax* from the Greek to *Mahabharata* (qv) characters in *Asvatthaman* (1930), as well as his personal presence and patriotic-literary lectures gave new life to Kannada poetry and Kannada studies.

Srikanthayya

B. M., Kannada poet and translator, see Sri.

Srinivasa

Kannada writer, see **Venkatesa Ayyangar.**

Sriniwasaraw

Srirangam (b 1910 Visakhapatnam). Telugu poet. Sri Sri, as he is popularly known, wrote his first poem at the age of seven and first novel at the age of nine. Graduating in 1931, he never held any stable job. For some years now he has been working as a cinema script-writer. His sixtieth birthday was celebrated throughout the State. He heralded the beginning of a new school of poetry in Telugu literature in the mid-fifities, known as *abhyudayakawitwam* (progressive poetry, *see progressive writing*), and in 1970 became the first president of the newly formed Revolutionary Writers'Association (*Wiplawa racayitala sangham).* At a time when contemporary poetry preferred a highly romantic approach to life he was the only poet to champion the cause of the down trodden in short and suggestive poems of great vigour and beauty. He has also the distinction of having brought the

beauty of spoken Telugu into the writing of great poetry. According to one critic 'He took the Telugu world of letters by storm, compelling even diehards to acknowledge his astounding mastery of diction and metre.' Although a committed writer devoted to a Marxist transformation of soceity, and a leader of the militant group of young poets, he has written poetry which transcends the bounds of purely committed writing with a universal appeal and lasting significance. His poems have been translated into English, Russian, Czech and Hindi. His book of poems, *Khadgasrsti* (Creation of/by the Sword, 1966), won him the Lenin Prize in the USSR.

Subandhu

(c first quarter of 7th century AD), Sanskrit prose writer, author of the *Vasavadatta,* an ornate euphuistic romantic tale. If, as is probable, the *Vasavadatta* mentioned by Bana (qv) is Subandhu's work, he may have been a near-contemporary of Bana, since other arguments indicate that be cannot he dated very much earlier. It should be noted that the heroine Vasavadatta is not the famous queen of the same name in the legend of King Udayana which recurs in many Sanskrit works (see, eg, Harsa). Possibly both the plot and the name of the heroine are due to the invention of the author, but this ren uncertain. The plot itself is a simple Love stroy, which is related at enormous length. In his use of elaborate and lengthy compounds, interminable sentences with epithet piled upon epithet, abstruse double senses, and a vocabulary bristling with rare words and meanings, Subandhu novels or even surpasses Bana in this genre of difficult and complex prose-*kavya.*

Subrahmanya

Bharati C., Tamil poet, see Parati, Cuppiramaniyam Ci.

Sudraka

(perhaps 3rd-4th centuries AD), Indian dramatist. Nothing is known of his life; in the propgue of his only known play, *Mrcchakatika* (The Little Clay Cart), he is introduced as a king, but he has not yet been identified by solid historicl proofs. His name, if not a mere soubriquet or pseudonym, suggests a low

social origin (its literal meaning is 'little sudra'). His drama is undoubtedly one of the most excellent and interesting of Indian dramas. The author has probably rewritten the four preserved acts of Bhasa's (qv) *Daridra carudatta* and completed the play, which is a love story of the impoversished Brahmin Carudatta and the courtesan Vasantasena, with the political motif of a palace revolution added as a means to restore the hero's fortune. In many respects, the drama deviates from the rules governing dramatic creation in ancient India, and for this reason has never been valued highly in India. Its dramatic and aesthetic qualities, however, the vivid portrayal of not only the hero and heroine but also of minor characters, witty dialogue, skilful heightening of dramatic tension, well balanced by lyrical and humorous interludes, make it a real gem of Indian literture. Last but not least, the *Mrcchakatika* is a rich source of information for a student of social life in ancient India.

Sukasaptati

(Seventy [Tales] of the Parrot, c12th century AD), Sankrit collection of tales and anecdotes. The merchant Madnasena, before leaving for a business trip, asks his parrot to prevent his wife from being untrue to him; the clever bird does it by narrating a story to the wife every time she wants to meet her lover. The tales are often frivolous, with a thin veil of morality expressed in didactic verses accompanying the prose narratives. The book was early translated into Persian and became known under the title of *Tatiname* (see Vol. III). Several recensions in Sanskrit are a testimony to the popularity of the book.

Suranna

Pimagli (16th century), Telegu poet, author of *Kalapurnodayamu* (1585 AD). It is a comedy of errors, in which the celestial trouble-maker, Narada. causes impersonations of two heavenly lovers, Rambha and Nalakubara. The counterfeit of each falls in love with the true of the other.

Surdas

(B c21480), Hindi poet, According to unsubstantiated traditions of the Vallsabha sect, he was a contemporary of

Vallabha; after joining Vallabha's he lived in the district of Braj, near Sur is one of the earliest exponents of Krsna devotionalism (see *bhakti)* in medieval Hindi literature. His huge Sursagar (Ocean of Sur's Verse), an adaptation of the *Bhagavata Purana* (qv) into Braj Bhasa verse, dwells on the tales of Krsna's childhood in Braj and especially on the love he inspires among the village herdgirls (gopis). The devotee is encouraged to find the same love for Krsna in his heart as did Krsna's foster parents. The herdgirls' love, though presented in predominantly physical terms, is an allegory of the soul's love for the divine. Sur's songs show a compelling mastery of rhythm and a natural grace of language which, with his recurrent theme of devotion of Krsna, make him one of the finest poets in Hindi literature.

Suri

Manikyacandra, Gujarati poet, see **pada.**

Sutra

('thread', then 'a short rule', 'aphorism'), Sanskrit formula expressing the meaning in the smallest possible number of words. Literary works consisiting of such aphoris, also called *sutras*, arose for practical reasons; a condensed summary of knowledge in *sutra* form was easy for students to learn by heart. The oral tradition among old Indian scholars required that these aphorisms were as short as possible. The grammarian Patanjali (qv) is often quoted, that when a *sutra*-author saves half a short vowel he is as happy as if a son had been born to him. The aphorisms were learnet by heart and the teacher added an oral commentary. The commentaries as later recorded form a special type of literature. Commentaries on commentaries are not unusual. The *sutras* were sometimes over-concise and could be explained in different, even contradictory, ways; this later gave rise to different schools (eg the branches of Vedanta explaining the *Brahmasutras* of Badarayana).

The *Srautasutras* and the *Grhyasutras* are connected with Vedic ritual, the former with public rites, especially the fire sacrifice, new and full moon sacrifice, the seasons sacrifice, animal sacrifice and Soma sacrifice. The *Grhyauatras* discussed everyday domestic ceremonies and those connected with the life of each individual

(birth name-giving, the first meal, cutting the boy's hair, introduction to the teacher, etc). The *Sulvasutras* (connected with the *Srautasutras)* gave rules for building the sacrificial altar. The *Dharmasutras,* explaining the *dharma* (rights, duties, ethics, etc). in a way continued the *Grhyasutras.*

The *sutra* style was used for all scientific disciplines, of which grammar, lexicography, philosophy, the science of law, politics, erotics, medicine, astronomy and mathematics were recognized in ancient India. In Buddhist canonical literature, the term *sutra* (Pali *sutta*) is used quite differently, and designates texts, many of them very long and discursive in style being doctrinal discussions and dialogues purporting to contain the teaching of the Buddha (see *Tripitaka).* The Jains canon also contains a number of texts named *sutta.*

Svetasavatara

Upanisad, see **upanisad.**

Swaminath Aiyar, Tamil philologist, see **Cuvaminata Aiyar.**

T

Tantrakhyayika

Ancient Indian collection of tales, see Pancatantra.

Tantras

Indian sacred books of the Sakta Hindu sect. They probably originated in Bengal, 5th-6th century, and spread to Assam and Nepal. These creations of the theologians are a mixture of philosophy and the occult, mysticism and magaic, ritual and eithics. Usually in the form of a dialogue between the two gods, Siva and Parvati, those in which the goddess asks questions and Siva answers in the role of teacher being called agamas, and those in which Siva asks and Parvati is the teacher, *nigamas*. For the most part the authors were second-rate writers using barbaric Sanskrit, but the tantras are still very much in ritual use not only throughout India but in China and Tibet as well; they came her; through Buddhism, into which they began to penetrate in the 7th-8th century. In Buddhism the *tantras* are the literature of the Mantrayana and Vajrayana, differing from the Sakta *tantras* by their elements of Buddhist thought and in many other respects. The Buddhist *tantras* fall into four groups: *kriya-tantras* dealing with rites for the building of temples, raising of monuments, etc; *carya-tantras* teaching the practical aspects of worship; *yoga-tantras* dealing with yoga-training; *anuttarayoga-tantras* discussing higher mysticism. For the most part they are unpublished, and are therefore little known in the West.

Tayumanavar

(18th century, born at Vedaranyam), Tamil Saiva devotee

and poet. He was the author of *Tayumanavar patal.* His beliefs had their origin in Saiva *siddhanta (see cittar),* but he differed from that philosophy in his approach to the dualism of the soul and the supreme spirit. His devotion to God as *Sacchidananda* (Existence, Consciousness and Bliss) is noteworthy; he conceived of Him as a forms being pervading the whole universe, rather than as a particular deity.

Tenali Ramakrsna

(17th century), Telugu poet at the court of Venkatapati Raj. He was credited with much buffoonery at court and with jokes and humorous stories but he also wrote a serious Vaisnava work, *Pamduramgamthatmyamu.*

Thakur (Tagore)

Rabindranath (b. 1861 Calcutta, d 1941 Calcutta), Bengali poet, writer, playwright, pinter, composer, reformer and philosopher, the greatest figure of modern Indian literature. He was the grandson of 'Prince' Dvarkanath (1794-1846), friend and ardent follower of the 'Father of Modern India', Rammohan Ray (qv), and the son of the Philosopher Debendranath Thakur (1817-1905). The highly cultured home atmosphere of this leading Bengali family strongly influenced Rabindranath, who started writing poetry in early childhood. After a year's stay in England, he took over the management of the family estates in East Bengal where he became familiar with the social and economic problems of the Indian village so often reflected in his writings. During the Partition of Bengal (1905), he joined the national movement, but was repelled by its overemphasis on purely political and nationalist aims. In 1912, he translated into English an anthology of his spiritual poetry, under the title of *Gitanjali,* and was the first Asian poet to be awarded the Nobel Prize (1913). The emotional shock of the First Great War, combined with the feeling of responsibility due to his exceptional position in world culture, turned him into an ardent propagator of the idea of friendship and cultural co-operation between all nations of the world, between East and West. In Santiniketan, he founded an international university (Visva-Bharati), to serve this goal. He travelled widely all over the world, lecturing on his ideas and

philosophy. The growth of fascism, however, and the deterioration of conditions in India as well as in the world at large, made him join the anti-fascist movement and turn his writings towards Man, his struggles and longings.

The main contribution of Rahindranath –or the *Gurudeb* (Godly Teacher), as his countrymen often call him–to world literature is his poetry. He was able to express in it the changing ideals of his contemporaries, the patriotic enthusiasm and optimisim of the young bourgeois class in ascent; and, first of all, his enchantment with the beauties of Nature and the feeling of love; and, around the turn of the century, his original conception of God as the helpful and intimate friend of men, the lover and beloved of the human soul in one. It was this new religious tone, dominating his *Manasi* (The Heart's Desire, 1890), *Sonar tari* (The golden Boat, 1893), *Naibedya* (Sacrifice, 1901), *Gitanjali* (1910) etc. which, translated into English, him his world fame. In later years, ever, especially after 1930, these relatives trends gave way, in his poetry, to humanist conceptions, striving after expression of Man's and teh Poet's in life and the meaning of life, *Punasca* (Once Again, 1932), (Armful of Leaves, 1935), *Semjuti* (Lamp, 1938), *Nabajatak* (Newly 1940), etc.

Most of Rahindranath's numerons dramas, such as *Dakhgar* (The Post-Office 1912), *Muktadhara* (Free Current, 1922) or *Raktakarabi* (Red Oleanders, 1924), are governed by the lyrical element and especially a symbolic cipher, which has prevented them from finding a constant place in the repertoires of Western theatres. Thakur's prose fiction is large in extent and of great importance for the development of various prose genres and forms in modern Bengali literature. His novels are mostly social and psychological, often dealing with the conflict of the old and the new in Indian mentality and society. Thus his *Goro* (1902) shows the untenability of orthodox Hinduism in the modern world, but also the weakness of narrow-mineded modernism secarrianism. *Ghare-Baire* (The Home and the World, 1916) and Car *adhydy* (Four Chapters, 1934) reflect the Bengali political atmosphere and struggles in the first decades or our century. From the artistic point of view, however, Rabindranath was more successful in his short stories, four volumes of which were edited

in *Galpaguccha* (A Bunch of Stories). They excel in interesting plots, often based on the author's first-hand experience (this is especially true of his stories from the countryside), their realistic treatment and narrative technique (internal gradation, sharop points and characterization). Thakur was also among the first to introduce the colloquial form of Bengali into literature, both prose and poetry.

A substantial part of Rabinadranath's writing is formed by his non-fiction, essays and articles (on subjects ranging from philology and the history of literature to astronomy and education), religious and philosophical treatises, autobiographical writings, (eg *Jiban-smrti*, Reminiscences, 1912), travel books (Rasiyar cithi, Letters from Russia, 1931), political comments and correspondence. Many of these books were written in English, eg *Nationalism* (1917), *Sadhana* (1914), *Personality* (1917), *Creative Unity* (1922) and *The Religion of Man* (1930). They are an expression of Thakur's philosophy of life, but show him often also as a keen observer and merciless critic of modern civilization and its inability to grant all people and all nations of the world a free development.

Rabindranath's activities never remained confined to writing. He was always trying to realize his ideals and reformist conceptions in practice as well. His Santiniketan school was a remarkable contribution to the modernization of education in India and his Sriniketan an interesting experiment in the field of modern agriculture and co-operative farming.

One of the basic features of Rabindranath's dynamic personality was his dialectic conception of life as a ceaseless stream of incessant changes to which man must adapt himself in order to keep pace with progress, both in private and public life. This conception was the main source of his youthfulness, even in old age, and of his ever new experiments in various fields. Thus he started painting when he was nearly seventy, invented new combinations of drama, music and dance (in his *nrtyanatya,* dance-drama, such as *Canda-lika nrtyanatya,* 1938) and made various experiments in poetic techniques. From a broader point of view, Thakur represents the culmination of the so-called Bengali Renaissance, the 19th century movement for a profound

modernization of traditional Indian culture. Critics usually quote three main sources of his literary inspiration: the classical Indian cultural and philosophical heritage, the folk-literature of Bengal, and modern European, or rather English, literature, all of which he was able to harmonize and synthesize in his own work. His influence on contemporary and subsequent Bengali literature was very great.

Tilak

Bal Gangadhar (called Lokananya, 1856-1920), Marathi nationalist leader and journalist. Editor of *Kesari* from which many of his leading articles have been published in book form in Marathi. Also Gita rahasya (the Secret of the Gita, 1901; translated by B. S. Suthankar, Poona 1935-36). *The Arctic Home in the Vedas (1903), Indian Unrest (1919).*

Tilak

Narayan Vaman (1862-1919), Marathi nature poet and writer of Christian devotional vierse, most of which was only published in collected form after his death. Odd translations as well as poems originally written in English can be found scatered in various places including Christian hymnals.

Timanna

(16th century), Telugu poet at the court of Krsnadevaraya (qv). He composed the *Parijatapaharanamu* (about 1519). This tells the story of the predicament of the god, Krsna, as a result of the jealousy between his two wives, Rukmini and Satyabhama. As a result of the giving of a parijata-flower to the former, Satyabhama, enraged with jealousy, causes Krsna to go to Indra's heaven and uproot his *pdijata-tree.* Krsna has to fight Indra's army and, along with Satyabhama, defeats it.

Rebel, 1952), inspired by J. Fucik's *Under the Gallows,* tells of the heroism of the entire nation: *Anjatra Tyekto* (Pauper Tyekto, 1953) is a social novel drawing attention to the miserable life of a youth from the lowest class of soceity. His later from the lowest class of soceity. His later works, eg Myain (1957), are artistically more mature. For Ma Ma tyi (1960) he refused the Sapei Biman Prize. Tjunno (Me, 1964) comprises autobiographical sketches

on life and work. histerical works: *Myanma Ningam thamain* (History of Burma, 1964), *Koulourl Khit Myanma Naingam Thamain* (History of Burma in the Colonial Period 1964). Political works: *Hsoushelis tika* (A Commentary on Socialism, 1962), *Hsoushelis Abhidhan* (A Dictionary of Socialism, 1964). Adaptations of G. B. Shaw, M. Goerky, etc.

Tirumular

Classical Tamil poet, see cittar.

Tirumurae

Collective name for the twelve Tamil books of Saiva devotional poems, the work of the 63 *nayanmar (qv),* gathered together by Nampi Antar Nampi. Most important are the first seven books, to which the name *Tevaram* is applied.

Trupati Wenkatakawulu

(twin poets: Tirupati Sastri, Diwakarla, 1871-1920; Wenkata-sastri, Cellapilla, 1870-1950), Telugu poets and scholars. The two poets who called themselves by one name brought about a renaissance in Telagu literature after three hundred years of decadence. When native scholarship declined with the spread of English education they revived a broad interest in Telugu literature by their writings, speeches, and other literary pursuits. They excelled in extraordinary feats of memory, seen in the performance of *satawadhana,* where a hundred interrogators are given line by line a complete verse of four stanzas on a subject prescribed by each, the hundred verses finally repeated complete without missing a syllable. They toured all over Andhra to the remotest villages on a litarary pilgrimage popularizing the beauty of Telugu poetry. They revelled in literary controversy in which large numbers of literati participated. They also translated many Sanskrit plays and adapted the *Mohabharata* (qv) for the stage, in five plays of which *Pandawodyagamu and Pandawawijyamu* are still staged successfully. Wenkatasastri, who survived his fellow poet by thrity years, was a great Sanskrit and Telugu scholar and a great conversationalist. He published many essays and travel sketches in beautiful modern spoken Telugu. He was awarded the title of 'Kalaprapurna' (D. Litt.) by thè Andhra University

and was the first State poet nominated by the Government of the composite Madras State. The twin poets became the *gurus* of two successive generations of Telugu poets. Further important books: *Buddha caritra* (History of the Buddha, 1901); *Nanarajasandarsanmu* (Visit to the Courts of Princes, 1908); *Kathalu gathalu* (Stories and Myths, 3 vols, 1953).

Tiruttakkatevar

(10th century), Tamil poet. His *Civakacintamani,* an ambitious work, is historically the first of the great mediaeval Tamil epics. Though a Jain poem in philosophical outlook, it does not preach austerity and asceticism. The 13 canto relate the love-conquests of the hero, Prince Civakan, a perfect man, accomplished in all arts and sciences. He marries eight wives, is crowned king after conquerring his father's enemy, and finally retire to lead an ascetic life. The narrative is in cresting, the language sensuous, charming and rich, and the use of many metrical forms extremely skilful.

Tiruvalluvar

(c5th century AD), classical Tamil poet. Nothing definite is known about his life, though a number of legends memtion him as the son of a Brahmin and a Pariah woman, living in Mylapore near Madras as a weaver. The work ascribed to him, *Tirukkural* (The Sacred Kural), Comprising 1,330 skilful couplets (terned kural venpa), is called 'The Fifth (or Tamil) Veda' because of its depth of thought and the enormous influence it has always had on Tamil life and culture. For hundreds of years, this didactic work has been a moral guide, dealing with the three spheres of life, *aram (ie dharma),* 'ethical order', *porul (artha),* 'social activities', and *inpam (kama),* 'pleasure'. The fact that vitu (moksa) or 'deliverance' is not included shows how empirical and pragmatic Tiruvalluvar's ethics are. The work obviously does not direct man to ascetic negation of the world; on the controy, it points out the noble beatuy of social and family life, of work and activity, of love and children, though it does not deny the greatness of renunciation. It calls in strong terms for non-violence and for active participation in compassion and mutual assistance regardless of caste and creed. It was translated into many Indian and non-Indian languages (Latin, German, French, Russian, English).

Tiruvatavuratikal

see **Manikkavacakar.**

Tiruvilaiyatarpuranam

(16th century), probably the most famous of the Tamil *sthalapuranas,* takes of marvellous exploits of the deities at particular shrines. This one, by Parancotimunivar, describes the feats of the god Siva as Somasundara at Madurai, one of the most famous temples in Tamilnad. It includes such well-known stories as the feeding of the insatiable dwarf, Kuntotaran, and the re-instruction in grammar and rhetoric of the self-opinionated poet-president Nakkirar. Another version of this *purana* with the same title was written by Perumparrappuliyar Nampi.

Tolkappiyam

(lit. 'The Old Kavya'), the most ancient Tamil grammar extant (first two parts probably 3rd-2nd century BC, part III, 4th-5th century AD), ascribed to Tolkappiyanar (a Brahmin seer named Tirunatumakkini), disciple of the sage Agastya. The work is more than a grammar: it represents an explicit systematization of classical Tamil culture. For Indian linguistics, it is as impoirtant as Panini's (qv) grammar of Sanksrit, since it grows out of a different grammatical tradition. It consists of three books *(atikaram),* of nine Chapters *(iyal)* each. The text has 1,612 *sutras* (qv) of unequal length, some of them undoubtedly interpolations. The first part, *Eluttatikaram,* deals with the inventory, production and combination of sounds; the second part, Collatikaram, treats morphological, syntactical, semantic and etymological questions. *Porulatikaram,* or the book on 'subject-matter', is the prosody and rhetoric of classical Tamil and, in addition, it contains a wealth of sociological and cultural material. The grammar had an enormous influence, and its authority is unquestioned to the present day. As a single integrated work, it is first mentioned in Nakkirar's commentary on Iraiyanar's (qv) *Akapporul* (about 750 AD). However the first, two parts were clearly composed in the pre-Christian era, while the thrird part must have been added later, since it contains allusions to later Sanskrit works. The grammar has seven commentaries, the most important being

those ascribed to Ilampuranar, Peraciriyar and Nacciparkkidiyar.

Tripitaka

(etymologically 'three baskets') means the Three Traditions or Three Collections of the words of the Buddha. All schools of Buddhism agree that after the Parinirvana of the Buddha (486 BC) his followers met and rehearsed his (oral) teaching, so that, like the *Vedas* (qv), it could be preserved in enduring form. For about four centuries, as far as we know, the resulting texts remained purely oral, writing being current only for administrative and business purposes. To 'know' a text or doctrine presupposed memorizing it and writing appeared to serve no educational purpose. Nevertheless the *Tripitaka* was, or became so extensive that ordinary student monks could not memorize the whole, nor did they need to since the essential doctrines were repeated in different texts. Thus we find a division of labour whereby students each learned one part, though a complete community of monks should between them possess the entire *Tripitaka*. The risks contingent on the death or dispersion of monks in times of famine or political upheaval eventually produced the realization that writing was a desirable form of insurance against loss. Meanwhile, however, the Buddhists had become divided into a score of schools, each with its own recension of the *Tripitaka* which was reduced to manuscripts (Bu-ston, Chos-hbyung), various Indian languages being used which had been current among the Buddhists of different countries (such as Pali, or 'Paisaci', in the west and south of India).

In the more original texts preserved by all schools, variation in readings seems not to have been serious from the point of view of doctrine, but every school seems to have added apocryphal texts which had become confused, in the oral tradition,with the authentic ones; there were also great variations of interpretation, the real cause of the division into schools. The subsequent development of the Mahayana added enormously to the appocryphal *Tripitaka*. Of the many *Tripitakas* of the schools, the Sthaviravada (Theravada) recension is extant in Pali and is the only Indian version now available complete, most of the texts of the other early schools having been lost through the destruction of those schools in India. Extensive fragments of the

Sarvalistivada recension in Sanskrit exist and are in the course of being printed. Part of the Lokottaravada *Vinaya* exists (*Mahavastu, qv,* etc). The greater part of a Mahayana and Mantrayana collection in Sanskrit is preserved in Nepal and further texts have been preserved elsewhere. In translation into non-Indian languages we have primarily the Chinese and Tibetan recensions or *Tripitaka,* (It may be noted that in Mahayana the old 'Three Tradition, became so distorted as sometimes to be broken into four or five as well as changed in content, but there is no space here to discuss these classifications, whilst the old title is still current.) The first is in the main a Mahayana collection, but also includes partial recensions of the original texts from some of the early schools (especially Dharamguptaka. Sarvastivada. Mahasaghika). ,The second is a Mahayana-Mantrayana collection omitting most of the pre-Mahayana texts. By collation, it is now possible to reconsititute most of the original *Tripitaka* approximately as it stood before the division into schools. The three Collections are the Satra, or Dialogues in which the Buddha expounded his doctrine *(dharma)* discursively, the Vinaya or Discipline of monastic organization and the *Abhidharma* or systematic philosophy expracted from the doctrine. The last was perhaps not propounded by the Budha himself but only in the schools later, whose versions differ greatly in form, though its basis lay in certain *Matrkas or Synoper of* topics which appear original (common to all schools). The *Sutra Pitaka* is noteworthy for literature in the narrower, aestnetic, sense (see Buddhist literature of India). The 'Long' Dialogues of the *Dirgha,* the first of its five subdivisions (*agamas,* in Pali, *nikayas),* are especially fine examples of this style. The 'Minor' (*Ksudraka)* subdivision became the bulkiest, being the depository for apocryphal texts of every kind (*eg Avadana, qv, Niddesa, Pathom bhidamagga, Buddhavamsa, Cariyapitaka).* In it, lyric and epic poetry predominated contrasting with the prevailing prose of the other subdivisions. Its more original texts include the *Khadgavisanagatha, Munigatha Arthavargiyani Sutrani, Parayana, Sthaviragatha* (in Pali, *Theragatha, qv)* and perhpas parts of the *jataka and Dharmapada (Dhammapada)* anthologies (qqv).

Tukaram

(b 1608 Dehu, near Poona), Marathi poet, a contemporary of Sivaji, the great Maratha nataional hero; a lowborn Sudra like Namdev (qv). Of all the Maratha poet-saints, he is undoubtedly the greatest in popular estimation and his influence on the common people, of Maharasthra is considerable. Tukaram's biography is comparatively well known, not only through Mahipati's legendary account in his *Bhaktalilamrta,* but also from a number of very remarkable auto biographical poems. Tragedy in the form of famine, the death of his first wife fon starvation, extreme povertry, and the experience of the pettiness and cruelty of his co-villagers, especially of the haughty Brahmins, towards him because of his low caste, first led him to despair and then made him turn to God, who for him took the form of the merciful Vithoba of Pandharpur. Tukaram then devoted him self to His service and composed thousands of *abhangas* or religious hymns in His honour. Tukaram's *abhangas* are characterized by intensity of feeling, spontaneity and a delicate, almost feminine, charm His best poems are simple outpourings of his heart, wounded by man's cruelty and loathing the ways of the world, but aflame with love for his ever-patient, ever-merciful 'Mother' Vithoba. He sometimes pictures himself as a child-bride longing to return to his mother's house, that heaven of peace.

Up to this day. Tukaram's songs like in the heart and soul of the poeple of Maharasthra, especially of the Maratha peasantry. The *Varakaris,* fervent devotees of Vithoba, link his name with that of Dnyandev (Jnanesvar, qv). their prestigious divirized Guru, as they cry and sing 'Dnyadeva *Tukaram* along their way to Pandharpur. Tuka, as he is more commonly cared, is the ever-present companion and comforter of countless humble villagers of Maharashtra in their daily toils as well as on the road to blessed Pandharpur.

Tullal

A dance form of Keralal in which a solo male dancer narrates a story in verse with appropriate mine, gestures and dance movements. Two singers repeat the words of the principal performer and a drummer provides an accompaniment.

Tulsidas

(b probably 1532 Rajapur, d 1623), Hindi poet. A Brahmin, he lived most of his life in Banaras. His chief work, the *Ramcaritmanas* (the Holy Loke of the Deed of Rama. ?1574-77) is the greatest achievement of mediaeval Hindi literature. Written in the Avadhi dialect, it urges devotion (*bhakti, qv)* to Rama, viewed as an incarnation of Visnu, as the best means of salvation; it presents the chief figures of the traditional story, especially Rama and his wife Sita, as ideals of human conduct for the devotee. It combines its message of devotion to Rama with approval of a monistic philosophical view after the fashion of the Sanskrit *Ramayana* (qv), and accepts also much of the mythology of Hinduism involving Krsna, Siva and other gods. This electicism, the poet's skill, and the fact that it is a vernacular work have ensured its success, and it remains to this day the most influential single scripture among the Hindus of north India. Of a dozen other works the chief are *Kavitavali* (Collected Verses), *Vinayapatrika* (The Petition to Rama) and *Krsnagitavali* (Songs to Krsna).

Tyagaraja

(1767-1847), Vaisnava devotee and composer, born in Tamilnad of a Telugu-speaking family. His Telugu songs in praise of the Rama incranation of Visnu are among the principal repertoire of classical south Indian music. He also wrote two musical dramas on Vaisnava themes, *Prahladabhak tivijayamu,* relating the tale of Narasimha's destruction of the demonking Hiranyakasipu, and *Naukdcaritramu,* which tells of a prank of the young Krsna. Boating on the Yamuna in company of the gopis (milkmaids), he calls up a storm which nearly wreeks the boat. He is placated by their entreaties to save them all, and the whole is an allegory of the need of the human soul for God's grace and protection. Tyagaraja's work is not especially significant in the history of Telugu literature *sensu stricto*, but he is of the greatest importance in south Indian music.

U

Udbbata

(c850 AD), Indian literary critic, author of the *Kduyalamkaras-arasarn raha,* the only work of his to come down to us. Later writers refer to Udbhata's commentary on the *Kavyalamakara* of Bhamaha (qv), but this work has not yet been recovered. There is no doubt that Udbhata also commented on Bharat's *Natyasastra* (qv), probably, to judge from Abhinavagupta's (qv) ramarks, on the whole text. This work, too, is lost. Fragments of his poem, the *Kumarasambhava,* are preserved in the *Karyalamkarasarasa-mgraha.* He may well have written other works (el. èg, the comments of Induraja, his 10th century commentator) but none have survived. The work we possess is divided into six chapters. Unlike most works on poeties, it begins with no benedictory verse and no introduction. It ends as abruntly as it begins and this makes it probable that we have only a fragment of a much larger work. Udbhata treats *rasa* (aesthetie experience) as a figure of speech, and says, rather strangely, that it can be conveyed by menely naming the emotion meant to be conveyed (*svasabdavacya).* There exist no translation of the work at all, which is a pity, since many of the definition and examples of figures of speech are original and deserve notice (their influence on the later tradition is manifest).

Upanisads

A comprehensive name for a comparatively limited number of older (+650-200 BC) Sanskrit texts which are more or less intimately connected with the *Veda* (qv). From the point of view of religion and philosophical thought they are highly important.

Also the name for a great many treatises (some 200 of which are extant) of a more recent date and a sectarian character. These works are generally written in prose (with intersperred verses), but some are wholly in verse. The name *upanisad* has been varioulsy explained; the more literal meaning, 'sitting at [the feet of a master] who imparts esoteric doctrines, is often replaced by 'mystic doctrines' or 'search for connections and correlations' and other explanations. The older *upanisads* are the earliest complete Hindu treatises which deal with philosophic subjects. Tentative, fluids, not rarely inconsistent and failing to reach any systematic or comprehensive condification, they reflect the struggling speculations of some generations of ancient teachers.

Although the cosmo-physical and ritualist ideas of the preceding *brahmanas* (qv) are still prominent and legends and disconnected explanations, of rites are intermingled with philosophical dialogue, their interest becomes increasingly anthropocentric. The recognition of a personal 'soul' (*atman)*, relating to a universal divine *atman,* which is identified with the ultimate and fundamental principle of all existence, the Real (*Brahman),* is one of the main themes of one of the oldest *upanisads.* By mystically identifying one's own self with that One whch is All, one has the All in control and becomes autonomous, free from death and sorrow. The celebrated formula 'That art thou!' contained in the *Chandogya* was in later times regarded as the quintessence of monistic philosophy. The *Brhad-Aranyaka-Upanisad,* probably the oldest, consists of three divisions which were mechanically united. Among the subjects dealt with is a philosophical debate between a famous teacher, Yajnavalkya, and eight contestants, among them a woman. The nature of life eternal is discussed in the *Katha-Upanisad,* relating the story of a youth, Naciketas, who visits Yama, the god of the dead and the only one who can give information on the beyond. The *Svetasavatara* bears witness to the spread of monotheistic tendencies in religious thought.

V

Vacana

(saying), free verse religious lyrics of mediaeval Kannada, spoken and sung by Virasaiva saint-poets. Virasaivism is a militantly reformist Saivite religheus movement, a protest against caste and priest, scripture and ritual, supersition and blind learning and for the experience of God. *Vacanas,* composed in colloquial, local dialects, were earthy and fresh in their images, though drawing on ancient Indian symbols and ideas. The *vacana* saintpoets were not pundits but artisans, weavers, ferrymen, washerman, etc. Four great *vacana*-poets must be mentioned, Basavanna (or Basavesvara), minister of King Bijjala (cl 160), a saint in-the-world, usually considered the leader of the movement; Allama Prabhu, subtle, metaphysical, serene; Mahadeviyayka, jointed to her Lord in physical and mystical love; Devara (or Jedara) Dasimayya, direct, searing, often crude, who lived a centory earlier (10-11th centuries).

Vaiticuvaran

(Vaitheeswaran, S.) modern Tamil poet, one of the representatives of the school of 'new poetry' (*putuk kavita).* Apart from sharp poetic epigrams he writes powerful poems, re-interpretig traditional themes in a highly unconventional diction and style. Among his best poems are 'Thorn', 'Nature', 'Fireflies', contained in C. S. Chellappa's collection *Putuk Kuralka* (New voices, Madras 1962) and scattered in literary journals.

Varataracan

Mu. (b 1912 Tirupatiful). Tamil writer. For several years

Processor of Tamil at the University of Madras, and now Vice-Chancellor of the Univerisity of Madurai, Varataracan has made his mark both as a scholar and as a creative writer. His numerous books include works on linguistics, on literary theory and on classical Tamil poetry, biographies, discussions of social problems (in the form of letters, eg from a young man to his mother), essays, plays, short stories and novels. The latter, which form perhaps the most admired part of his work, are set more often than not in Madras and provide fascinating glimpses of life in that city. Main works: Moli nul (1947, linguistics); *Arinar Pernart Sa* (1948, biography of George Bernard Shaw); *Annaikku* (letters); *Ulaka peretu* (1959, essays); *Munru natakankal* (1960, 3 plays); *Kurattai oli* (1956, short stories); Karittuntu (A Piece of Charcoal, 1952) and *Man kuticai* (The Mud Hut, 1961; novels).

Varma

Bhagvaticaran (b 1903 Safipur), Hindi writer. He was a lawyer in Kanpur and, since 1956, has lived as an independent writer. After his successful novel *Citralekha* (1936) in which he discussed ascetic and lay morals in Hindu surroundings, he drew a panoramic picture of Indian politics about 1930 in *Tere-merhe raste* (Twisted Roads, 1946) and depicted the life of four generations of an Indian family in his monumental novel *Bhule-bisre citr* (Forgotten Pictures, 1959). Besides several other novels, Varma wrote short stories and socially committed poetry in Hindi and Urdu.

Varma

Mahadevi (b 1907 Farrukhbad), Hindi poet. She has spent most of her life in Allabahad, devoted to liyterature and women's education. Besides *rahasyavad* (qv) poetry, *Nihar* (Mist, 1930), *Yama* (1939), *Dip-Sikha* (Candle Flame, 1942), she wrote little masterpieces of sociocritical prose.

Varma

Vrndavanlal (b 1889 Mauranipur, d 1969), Hindi writer, who was a lawyer in Jhansi. Influenced by Walter Scott he wrote a series of historical novels of which *Jhansi ki rani* Lakshmibai (L, the Queen of Jhansi, 1946) became very popular; it expresses a

modern view of the Indian Mutiny (1857) as the first struggle for the freedom of India. In other novels stageplays and short stories he propagated Indian nationalism by depicting hardworking and dutiful leading characters and criticized the evil practices of Hindu society as the outcome of traditional attitudes of ritaulism and laziness.

Vasubandhu

(c4th century AD), Indian philosopher. The personality of Vasubandhu remains an enigma, because we have a variety of Buddhist philosophical works under that name, expressing the views of different schools. Buddhist tradition, tends to the idea that one author wrote from different standpoints, which would harmonize at a higher level of abstraction; alternatively that his views evolved. One Vasubandhu was the brother of Asanga, the effective founder of the idealist Vijnanavada. The *Thirty* treatise summarizing Asanga's philosophy is probably by this brohter, as well as the polemic *Twenty* and the commentaries on Asanga's works. Commentaries on Mahayana sutras may be by an earlier madhyamaka writer. The much more original and philosophically valuable *Abhidharama-kosabhasya,* a Sautrantika critique of Sarvastivadin *Abhidharma,* may be by a 5th century writer, yet some have supposed that the Sautrantikas took up a position reconciling Mahayana and the early schools, the Pramana School of Dinnaga being a development of Sautrantika rather than a retreat from Vijananavada. Now Dinnaga wasd a pupil of a Vasubandhu, so that it might seem that three distinct philosophical subjects were studied by this group, who elaborated an idealist ontology, criticized *Abhidharma* and created a new epistomology.

Vasudevan Nayar

M.T. (b 1934), Malayalam novelist. Like many of his contemporaries, he shows less interest than the older generation of Kerala's writer in using his novels and short stories to promote social reform, and concentrates rather on the psychology of human behaviour. In recent years critics have begun to note poetic qualities of his novels. The bulk of his characters are Nairs (Nayars), that is to say belonging to his own community. By way of experiment he has written one novel, *Arabipponnu* (Arab Gold,

1960), in co-operative with N.P. Muhammad. Main works: *Nalukettu* (The Nair Household, 1958); *Mannu* (Mist, 1964); Kalam (Time 1969).

Vasukalpa

Ancient Indian poet, see Buddhist literature.

vat (account, report, story), refers to various types of prose narratives in Old Western Rajasthani. The oldest vats were composed by Jain munis as edifying tales. The bulk of *vat* literature is composed of folk-tales, reflecting the customs, beliefs and culture of rural Rajasthan in a vivid scanner. They are often interspersed with verses (of the *doha or kavitta* type), according to the traditional manner of professional story tellers in northern India. A comparatively large number of vats concern historical or semi-historical events and heroes, the latter being Rajput kings and nobles, and the theme being their heroic prowess. The *vats* in old and modern Rajasthani constitute a considerable mass of literature, most of which is still unpublished.

Vatsyayan

Hindi poet, see Ajneya, Saccidananda.

Vatsyayana Mallanaga

(c2nd-4th century AD), presumably a learned Brahmin, author of *Kamasutra* (The textbook of Erotics), in which he systematized and codified the prevalent knoweldge and theoretical assumptions on erotics, ie the culture of sexual life (*kama).* Nothing is known about his life (except a few legendary anecdotes), but he preserved certain teachings and ideas of his predecessors, some of whom he mentions by name. Erotics formed part of the Hindu trinity of life-goals that aimed at a perfection of achievements in religious duties (*dharma*), material prosperity (*artha)* and a full satisfaction of physical urges (*kama).* It was a recognized scientific discipline in India, treated in a dry, matter-of-fact style, and probably widespread among prosperous and world-oriented strata of soceity. The theory of sexual life with its social implications was also pursued by dramatists and poets who made abundant use of it in their works. Vatsyayana's book contains a number of original observations and valuable data on

privte life of well-to-do people. Later works largely imitated its design and made little, if any, contribution of their own.

Veda

(lit. 'knowledge') is the partly preserved body of Ancient Indian religious literature, great in volume and very varied in content. It is composed in an older form of Indo-Aryan, the language of the Aryan peoples, which, perhaps in the 12th century BC, entered India from the west. After becoming the vehicle of expression for brahmanical society language gradually developed, second half of the 1st millennium Sanskrit. In a narrower sense, the *Veda* appllies to the basic collections verses ('hymns') and formulae; in a sense it includes also the exegeticali and turgical texts associated with these. Moreover, the *Veda* is threefold (Rgved, *Yajurvelda, Samaveda)* or (if the Atharva*veda* is included) fourfold. The based collections were, and incidentally sttil are used for ritual purposes; and his assistants draw the material for their recitations from the *Rgveda* the *adhuaryu* cum suis (the official trusted with the manual acts) formula included in the *Yajurveda-Samhita* and the *udgatar* with his group perform their melodic recitations which, while drawn almost entirely from the *Rgved* were arranged in the *Samaveda-Samthita.* The *Atharvaveda-Samhita,* though in the course of time recognized as the fourth, is a collection of mostly magic hymns and spells, texts intended for the domestic ritual, speculative 'hymns' and *mantras* (qv) for atonement of ritual imperfections, to be used by the Brahmin priest supervizing the sacrificial acts and atoning the shortcomings of his colleagues.

With the inclusion of the *brahmanas, aranyakas* and *upanisads* (qqv) associated with the *samhitas* this entire body of literature is traditionally considered to be *sruti,* ie eternal truth, formulated through a divine intermediary and 'heard' by inspired seers (rsis) in hoary antiquity. The much debated chronological questions (a few texts except the latest works may date back to the 4th century BC) are therefore of little importance for the orthodox.

These works, in many cases very voluminous, were transmitted orally from teacher to pupil, a tradition which continued, despite the existence of written or printed texts (which, however, in some cases did not exist before the 10th century

AD); in certain milieus, the tradition continues up to the present day. Although this literature was very carefully preserved, there arose local differences of tradition within each *Veda*, which in time gave rise to 'schools', or 'branches' (*sakhas),* which at one time were numerous, developing into different recensions. Little is known of them beyond those whose texts survive; nor is it possible precisely to date their rise or duration. Though authoritative in their own milieu, these collections were no canons in the proper sense of the term because there was no church or institution which could enact them as such. With the exception of the *Rgveda-Samhita* they were subject to vicissitudes. Yet devout worshippers were convinced of their infallibility and effectiveness: if they were correctly understood and recited and the ritual acts correctly performed the sacrificer would gain control over the Unseen and earn worldly success and religious merit. Although the interpretation of large parts of this body of literature is, to a certain extent, facilitated by numerous quotations and by references in later texts to the earlier ones, the absence of reliable old commentaries is a serious disadvantage.

This literature is characterized by an hieratic style, often rigid in the prose texts, which has retained and developed many features of archaic oral literature (see also *Rgveda*). However, in the younger texts, it gradually loses its archaic grammatical form, to become, in the sutras (qv, see also *vedanga*), very concise and aphoristic.

Its importance for linguistics, historians of religion, of literature or of human culture in general, is unique. A good many of the myths and legends contained in the *brahmanas* (qv), told in terse and straightforward prose, are jewels of archaic narrative art. Some of them, for instances the story of the marriage of the nymph Urvasi and the mortal Pururavas in the *Satapatha Brahmana* (11, 5, 1), continued to attract the attention of later poets. The rituatistic demonstrations of the *brahmanas* give a good insight into the pre-scientific art of argumentation, proceeding by means of analogy, similarity in quality, identify of number, (pesudo-) etymological explanations based on the conviction that name and thing are indissolubly connected, assumptions of special connections between acts and their purposes or effects, and so

on. Many hymns of the *Rgveda* show deep feeling for nature, the most notable being the hymns to the goddess of dawn *(Usas).* The *Atharvaveda-Samhit,* whilst abounding in perfect spells and incantations, introduces us also to sacrifical mysticism and ritualistic explanations of the universe and the basic categories of being. Like the ritual handbooks, especially those dealing with the domestic cult, it sheds much light upon the religion of the great mass of the people, which was different from the expensive and elaborate 'aristocratic cult discussed in the *brahmanas.* The *Kausikastra,* belonging to the *Atharvaveda,* is a unique collection of magical rites and other ritual procedures requiring texts borrowed from the *Atharvaveda-Sanhita.* Giving a faithful impression of the philosophical discussions and the religious movements in the 6th-3rd centuries BC, the *upanisads* (qv) too rank high as literature.

To the Vedic schools which have survived belong, in the *Rgvedic* tradition, the *Ailareya* and the *Sankhayana,* each with a *brahmana* and other dependent texts; in the *Samaveda,* the *Kauthuma and Jaiminiya.* Of the *Atharvaveda* we possess the *Saunakiya* and the *Paippalada* recensions. As to the *Yajurveda,* there is the Black branch which includes prose explanations in *brahmana* style an their collections of *mantras* and *yajus* formulas (the latter being the short ritual formulae, as a rule in prose, used by the *adhvarya* (priest), and the White branch, so called because its *samhita* does not intermingle formulae and explanations. To the White *Ytajurveda* belong, inter alia, the *Vajasaneyi-Samhita* and the *Satapatha-Brahmana,* to the Black *Yajurveda* the *Katha* and the *Taittiriya* schools. Of the last tradition we possess no less than six *Srauta-* and six *Grhya-sutras* (see *sutra*), among them the voluminous works attirbuted to Baudhayana and Apastamba and the *Vaikhanasasutras,* which, being most recent of all (e300 AD), have incorporated many non-Vedic elements. A considerable part of these works has been translated, and many have also been commented upon in the course of the last hundred years.

Vedanga

In ancient India it was the sacred duty of a Brahmin to hand down and teach the *Veda* (qv). The young brahmins in

their *guru's* (teacher's) home did not however confine their attention exclusively to the *Veda* proper. As a result of considerble discussion on the interpretation of the *Veda* there gradually developed, probably between the 8th and 4th centuries BC, six subsidiary sciences, the so-called *vedanga* ('limibs of the *Veda*'). Belonging to the sacred tradition (*smrti*) they are regarded as of human origin. They deal with scientific material and for mnemotechnical reasons are mostly aphorisms (*sutra-style,* qv), partly in the versified didactic style of the ancient Indian scientific manuals. The learning necessary for the proper sacrificial employment of the *brahmana* portions of the *Veda is kalpa* ('ritual'). The general term denoting the handbooks on religious practice which emerged within the different Vedic schools in *Kalpa-sutra.*

Kalpa-Sutra comprises the *Srauta-sutras* (*sutra* texts based on *sruti* or divine revelation), systematic guides for the use of the priests who had to execute the highly complicated great sacrifices each according to his own school, and the *Grhya-sutras,* handbooks for rites in the home, such as birth ceremonies, name-giving, marriage, as well as the five daily sacrifices and some other rites. The *vedanga,* called *siksa,* ie 'instruction (in recitation)', is mainly concerned with phonetics or correct pronunciation: in order to ensure the faithful transmission of the *Veda* the ancient teachers devised recitations of separate words of the texts (*padapatha)* and of words in pairs (*kramapatha),* and various other exercises for converting these analysed texts into the text of the Vedic bodies of literature. Besides, there are numerous smaller didactic works dealing with dificulties of pronunciation, etc. The *vedanga* called *chandas* discusses the Vedic metres and Prosody. *Vyakarana* (grammar), considered the foremost *vedanga,* was represented by a succession of older grammarians whose work culminated in, and was made obsolete by, the famous *Astadhyayi* of Panini (qv) ?5th century Bc), which, although devoted chiefly to a later stage of the languages incoroprated many features of Vedic. The *nirukta* (etymology) explains obscure words in the *Vedic texts and studies synonyms* and names of gods. Yasaka *(?5th century BC),* commenting on a word list (*nighant*) comprising such material, furnishes us with many illustrations, mainly from the *Rgveda.* The sixth *vedanga, jyotisa* (astronomy). deals with such knowledge of the heavenly

bodies as was necessary to compile a calendar for sacrificial purposes (eg the position of the sun and moon at the solstices).

Venkatesa Ayyangar

Masti or Srinivasa (b 1891 Masti), pioneer and major Kannada short-story writer with over 50 books and a dozen volumes of short stories. His poetry, play and novels (*Subbanna,* a musician's life, *Cannabasavanayaka,* on Mysore history), lectures and cultural-literary essays (*Vimarse 1-5,* Criticism), are also important achievements. realistic, humorous, wise, rooted in tradition and contemporary social detail, the stories depict themes and characters of great range, from tribals, village boys, and butter-milk sellers to Sultans. English art-collectors and epic characters. Artistic yet effortless, he created single-handed, in a steady output of nearly half a century, both a short-story form and a moving prose close to speech.

Venukopalan

Ti. Co. (Venugopalan, T.S.), modern Tamil poet. He is probably the best of the 'new poets'. His poems are penetrating, witty commentaries on modern problems and hitherto forbidden subjects, as well as metaphysical reinterpretations of traditional Hindu motifs, written with careful detachment and great formal skill. Some of his best poems are contained in C.S. Chellappan's anthology *Putuk kuralka* (New Voices, Madras 1962).

Vetalapanacavimsatika

(Twenty-five Stories of a Demon), classical Sanskrit collection of stories of unknown date, set in an epic frame, with moralizing verses appended. The king is to bring a corpse possessed by a demon to an ascetic for a yogic ritual, without uttering a word, but has to repeat his performance twenty-five times, as he must always, under the threat of death, answer a question about a tale narrated by the demon, if he knows the answer. In the story, the demon, impressed by the king's perseverance, propounds a paradoxical question to which there is no possible logical answer. The king can therefore ramain silent, and is thus able to accomplish his task. There exist at least five recensions of the collection, the oldest (in prose) being ascribed to Sivadasa, another

to Vallabhadasa, and yet another preserved under the name of Jambhaladatta; two recensions in verse were incorporated into larger collections by Ksemendra (see Gunadhya) and Somadeva (qv) respectively. The stories may be of folk-origin, but their elaboration is marked by features characteristic of the *kavya* (qv) style.

Vetanayakam Pillai

Samuel (1826-89), the author of the first novel in Tamil, *Piratapa Mutaliyar carittiram* (The Life and Adventures of Prathapa Mudaliar, 1876). It is a curious mixture of realism and fantasy, with numerous digressions in which the author puts forward his veiws on political, social and moral questions. This and a second novel, *Cukunacuntari* (1887), were written after Vetanayakam retired from his position as a district munsiff. Earlier he had published volumes of ethical and religious verses (*Niti nul,* 1859).

Vidyapati

A Vaisnava poet from the Darbhanga district of Mithila, situated between West Bengal and Bihar. His exact dates are still in dispute, though it is certain that he flourished well before the middle of the 15th century. His works were well enough know by the end of that century to have been read 'with pleasure' by Caitanya, the Bengali Vaisnava saint born in 1486. There is a copper plate grant, deeding the village of visfi, in Darbhanga, to him, and signed by the Raja Siva Sinha: the grant is dated 1400 AD and is attested in a poem ascribed to Vidyapati. But because the date on the copper plate is given in the Muslim Hijra era, a custom introduced only by the emperor Akbar at a much later time, and because the characters of the inscription do not conform to so early a date, the plate and the poem have been called forgeries by some scholars. In fact, very little is known with certainty about this very popular and skilful religious poet; there are legends that he on one occasion met with Advaita-acarya, the *guru* (religious teacher) and trusted companion of Caitanya, and on another with the other great early Vaisnava poet Candidas (qv), but until Vidyapati's dates are establisted, these will remain legends.

It is clear from Vidyapati's poetry that he was learned in

Sanskrit; his language and skill in using Sanskrit metres in Maithili attest to this, and there are eight weeks in Sanskrit ascribed to him. But he is known primarily as a poet of devotion (*bhakti, qv),* and his elegant verses on the love of Radha and Krsna are sung today, in worship and from the concert stage. But it is sometimes difficult to a certain which verses are actually his. It was the custom of poets of the period to close their poems with signature lines (*bhanitas).* But as was the case with Candidas and perhaps other poets of great fame, later and lessor poets would often sign the names of their more distinguished predecessors to their own work. Thus the same poem turns up in two diferent manuscripts, one with the signature Vidyapati, the other with the signature Sekhara. It might also have been that the poet's name was a title (*Vidyapati* means 'Master of true knowledge'), and that later poets assumed or were given this title. Historical uncertainties, however, cannot detract from the beauty and grace of many of the songs to which Vidyapati's name is affixed.

Vir Singh

Bhai (1872-1957), Panjabi writer. Born into a well-to-do Sikh family of Amritsar, devoted his life to furthering the ideals of the Singh Sabha, the Sikh reformist movement, and later also politics, as well as to literature. His literary output was considerable, and the corpus of his writings embraces a wide variety of geners. In 1894 he founded the Khalsa Tract society for the publication of Sikh reformist pamphlets, and in 1899 began the *Khalsa Samacar,* a weekly journal. The trilogy of short novels written at this period, *Sundari* (1898), *Bijai Singh* (1899) and *Satvant Kaur* (1900) are glorifications of the Sikh past, important as the first examples of modern Panjabi prose fiction. A later novel, *Baba Naudh Singh* (1921), has a more contemporary setting, but a similarly propagandist theme. Vir Singh's concern with the Sikh past is also reflected in his editions of Sikh texts, including a *janamasakhi* (qv), and his three works of biography of the Sikh *gurus,* based on traditional materials, *Kalgidhar Camatkar, Guru Nanak Camatkar* and *Ast Guru Camatkar.*

His first published poem was the ambitious *Rana Surat Singh,* a romantic epic of some 12,000 lines, remarkable for being in blank verse. He later turned to the composition of short lyrics,

often mystical in tone and revealing a finely developed sense of the beatuy of nature; he published eight volumes of these during the latter part of his life, from *Lahiram de Har* (1921) to *Mere Saiam Jio* (1955). It is in these that his most important literary achievement is now seen to have last. There can, however, be no doubt that Singh was the most important single figure in the modern Panjabi literature.

Visakhadatta

Indian dramatist. Nothing is known of his life and date, but he is assumed by some to have been a courtist of Candragupta II (376-415 AD). His play *Devicandragupta* (The Queen and Caadragupta) is known only in fragments, but his *Mudraraksasa* (The Minister's Signet Ring) is one of the best Indian dramas. It is semi-historical, dealing with court intrigue, during the eign of the last Nanda ruler, and the rise to power of Candraguta in Maurya: it is centred around two rivial ministers. Raksasa and Canakya (Kautilya), the former representing the loyalty and honesty, and the latter he wisdom and skill of an able statesman. The drama differs from other Indian plays by it complete lack of love element; apart from a few servants, there are no female characters in it. the plot is skilfully execute, with mounting tension and lively dialogue.

Visvanatha

Sanskrit writer on poetics, see *alamkarasastra*.

Wiresalingam

Kandukuri (b 1848 Rajahmundry, d 1919 Madras), Telugu writer and social reformer. Telugu teacher by profession, Wiresalingam was the first writer to use prose as a literary form and as an instrument of social reform in Telugu. An outstanding leader of the brahma Samaj movement in southern India, he used his literary talent to improve the lot of owmen in Hindu society by encouraging the remarriage of widows and emphasizing women's education. He wrote in every genre of modern literature, the social novel, essay, children's literature, satire, autobiography, literary criticism; in addition, he extensively translated English poetry, plays, essays and novels.

His collected works, published recently in 12 volumes, run into nearly 10,000 pages. In 1893 he was awarded the title Rao Bahadur by the British Government for his distinguished services to education and society. He edited two journals for the propagation of his views on education, literature, and social reform, one exclusively devoted to women's education. Although he dissipated his energies too widely to distinuguish himself in any one form, he laid firm foundations for the growth of modern literature in Telugu. His militancy as a crusader of social reform was reflected in the prose style for which he became famous. His *Kawula caritra* (Lives of Poets, 1899), though incomplete, is the first authentic history of Telugu literature.

Y

Yadav

Rajendra (b 1929 Agra), Hindi writer. He spent some years in Calcutta and lives now in Delhi. He is one of the leading poineers of the *nayi kahani* (qv) of strikingly modern literary techniques on themes from urban middle-class life, expecially intellectuals, such as the novel, *Ek inc muskan* (An Inch of a Smile, 1963). His best novel, *Sara akas* (The Whole Sky, 1960), depicts the inside life of an orthodox Hindu family. Yadav also translates European literature (Chekhov, Turgenyev, Camus). Some stories: *Khel-khilaune* (Games and Toys, 1954); *Chote-chote Tajmahal* (Miniature Tajhmahals); *Kinare se Kindre tak* (From Bank to Bank, 1963)

Yajnavalkya

Ancient Indian sage, prominent in parts of the *Satapatha-Brdhmana* and its appendix, the *Brhad-Aranyaka-Upanisad* (see brahmana, upanisads). His name has also been attached to a much later legal text, the *Yajnavalkva-smrit* (see *dharmasatra).*

Yaska

Ancient Indian writer on etymology, see **vedanga.**

Yaspal

(B 1903 Firozpur), Hindi writer, active in the terrorist trend of the nationalist movement and imprisoned for many years by colonial authorities. His stories and novels, mainly of urban middle-class life, attack all forms of social injustice, superstition and prejudice. His two-part social novel, *Jhatha sac* (The Lying

Truth, 1958-1960), is a broad vivid portrayal of the partition of India and the first decade of independence. Up to the end of the fifites be chose mainly burning social problems, in the sixties turning to intimate personal themes, eg the novel *Barah ghante* (Houre, 1963). Some short stories: (The Gift of Knowledge, 1943); *aur admi* (Mule and Man, 1962); novels *Desdrohi* (Traitors, 1942); *Manusya* (Facets of Man, 1949).

Yatra

A musico-dramatic genre of Bengali folklore, of uncertain origin. Since the Middle Ages, its main subjects are stories of Hindu gods and goddesses, especially Krsna and his beloved Radha (*Krsnayatra*). In the 18th and 19tth centuries, new and even secular subjects were introduced. Main emphasis is put on songs, either without any dialogues or interspersed with improvised bits of prose. Women's parts are acted by boys and no scenic devices used. Highly emotional songs and sentimental episodes are the most characteristic features of *yatras,* still performed today by professional and amateur groups. The performance takes place after sunsel. Often lasting till dawn.

Yogesvara

Ancient Indian poet, see **Buddhist literature.**

❑❑❑

Dr. Kush Satyendra is a seasoned researcher in Hinduism. He did his M.A. in Hindi from Rajasthan University in 1973 and Ph.D. from the same university in 1975. He is a prominent teacher having twenty seven years experience of teaching undergraduate and postgraduate students of Delhi University. At present he is working as a reader in Dyal Singh College, University of Delhi. For the last few years, he visited many temples and holy places throughout India and during this period he compiled this dictionary. He has contributed more than forty research papers to the Journals of repute. He has also written stories and poems. He has also edited book entitled "Kumaun Ki Lok-Kala".

ISBN 81-7625-159-3

Jacket Design at Chitra Computers

2000, pp-200, Size: Demy

IVY PUBLISHING HOUSE
DELHI - 110095

Sole Distributors

Sarup & Sons

PUBLISHERS

4740/23, ANSARI ROAD, DARYA GANJ, NEW DELHI-110002